

The School Musician

APRIL
1961

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Our 32nd Year

The professional magazine for directors, teachers, students, and parents



Flute Quartet

Explanation on page

ANNOUNCING THE 4TH ANNUAL



F. E. OLDS & SON

Scholarships in Music CONTEST

Entries Accepted
April 15th—
June 15th, 1961

- 1st Award—\$500.00 Scholarship**
2nd Award—\$350.00 Scholarship
3rd Award—\$200.00 Scholarship

Three short years have established the Olds contest as an important event along the road to a music education career. Past winners have used their prize money to continue their academic careers and all give promise of bright futures and important contributions in the field of music education. Award winning theses have been published for the F. E. OLDS MUSIC EDUCATION LIBRARY and are now a part of Music Department libraries across the country.

The high caliber of entries in the Olds contest has established them as a source of distinguished writing in the instrumental music field. Olds is happy to have a part in adding to the fund of knowledge in this field; we are also pleased to be able to help the young people who are so important to the future of music education. A continuing interest and growing pride is felt by Olds toward its scholarship "alumni."

The Olds "Scholarships in Music" Contest is:

Open to all juniors, seniors and graduate students in accredited schools or departments of music at the college level.

FOR the thesis, term paper, or article completed during the current academic year judged to show the greatest evidence of original thinking, sound research and intelligent objectives, on *any* subject related to instrumental music.

RULES

- 1 The paper should be mailed to F. E. Olds & Son Scholarship Committee, 7373 N. Cicero, Chicago 46, Illinois before June 15th, 1961.
- 2 The paper should be accompanied by a letter from the Dean or Department Head of the author's school indicating the entry has been read and recommended for scholarship consideration.
- 3 The paper should be typed on standard 8 1/2 by 11 inch paper, double spaced, with margins of at least one inch. F. E. Olds & Son assumes no responsibility for return of manuscripts.
- 4 F. E. Olds & Son reserves the right to publish any of the material submitted, making such published material available to accredited music school libraries. The author specifically retains rights to subsequent publication.

SCHOLARSHIP COMMITTEE—1961—G. C. Bainum, Director Emeritus, Northwestern University Bands, Chairman; and James Berdahl, Director of Bands, University of California, Berkeley, California; Frederick C. Ebbs, Director of Bands, University of Iowa; Frederick Fennell, Conductor-Eastman Wind Ensemble, Chairman-Instrumental Ensemble Department, Eastman School of Music, Rochester, New York.

IMPORTANT: for complete information, write F. E. Olds & Son Scholarship Committee, 7373 N. Cicero, Chicago 46, Illinois.



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April, 1

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VOL. 32, No. 8

**The School
Musician**

Founded in 1929

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April, 1961

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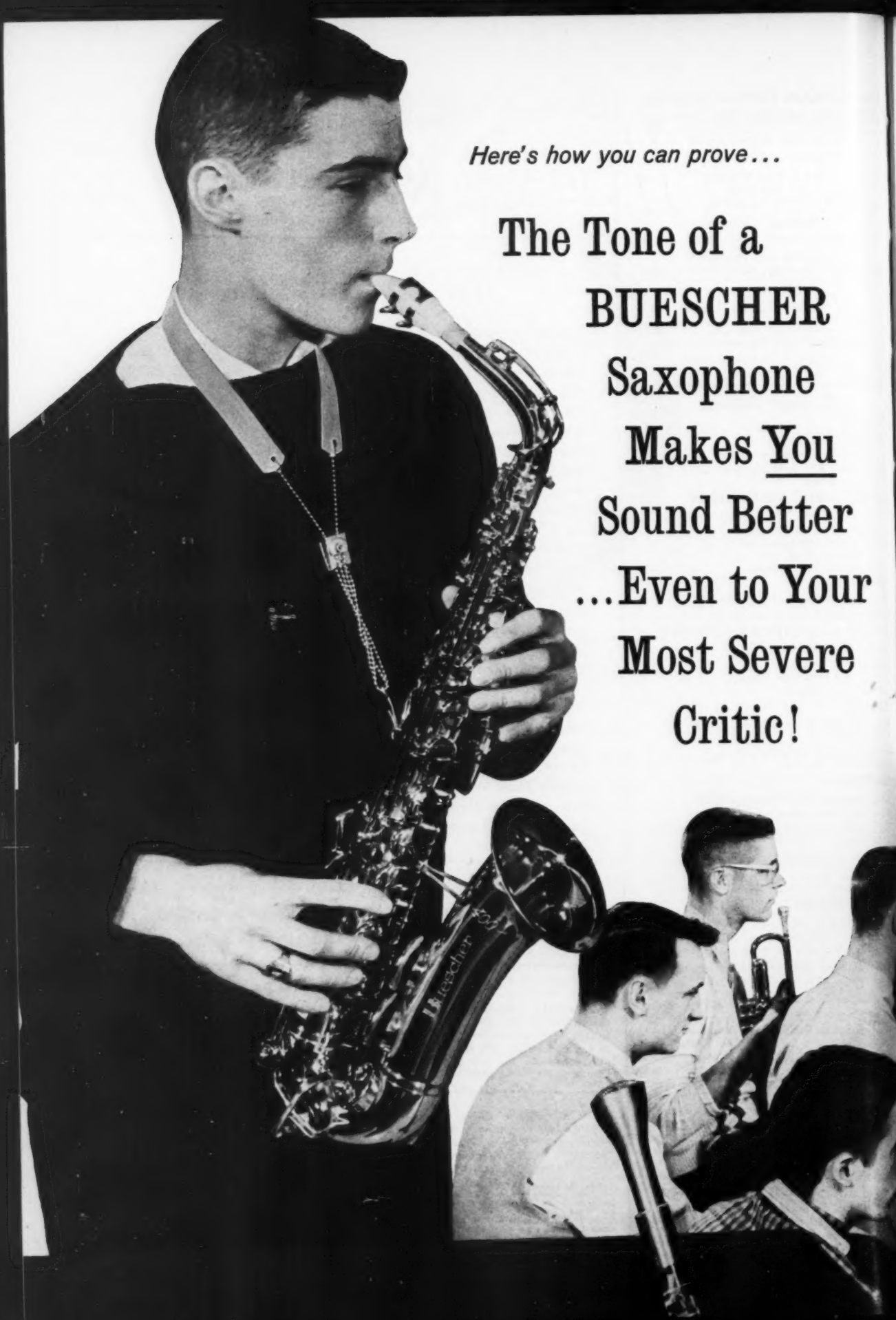
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Subscription Rates

One Year (10 issues, Sept. thru June) \$3.00; two years, \$5.25, Three years, \$7.50; single copies: current, 35c, past, 50c. Add 50c per year for each subscription for Canada and foreign countries. BUNDLE SUBSCRIPTIONS: 10 or more one year subscriptions mailed to one address for individual distribution, \$1.50 per subscription. Make checks or money orders payable to: THE SCHOOL MUSICIAN. Address all correspondence to 4 East Clinton Street, Joliet, Illinois.

Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. D. L. Hufeld, Circulation Manager. John Fitzer, Art Production. Millie Dwyer, Teen-Age Editor. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

Entered as second class matter at the post office at Rochelle, Illinois, under the Act of March 3, 1879. Published monthly except July and August by THE SCHOOL MUSICIAN. Subscription rates: One year, Domestic, \$3.00. Foreign countries \$3.50. Single copies, 35c; 2 years, \$5.25; 3 years, \$7.50. Forrest L. McAllister, Editor and Publisher. Address all subscriptions, editorial and remittance mail to executive offices, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill., Phone SARatoga 6-5882. Allow five weeks from the time subscription remittance is mailed from subscribers post office to the time the first copy of magazine is received.



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Tone, you see, does not sound the same to your audience as it does to you. For you are where the sound is produced with the audience directly opposite.

The tone of an automobile horn, for example, sounds differently to the driver than it does to the pedestrian. The squeak you make with chalk on a blackboard sounds more shrill or less shrill to you than it does to the class because of your relative positions. Even the sound of your own voice surprises you when played back on a recorder.

And the same is true of a musical instrument. It sounds differently to the player than it does to his audience, because each is located differently—one behind and the other in front of the source of the sound being created.

This is true of all instruments, but it's particularly significant with a saxophone because the tone of a saxophone has many delicate shadings. And you don't even have to be a trained musician to hear it.

So we urge you now — if you haven't already done so — to hear yourself as others hear you . . . first on your present saxophone, then on any comparably-priced Buescher model.

Just make a tape recording of any selection of your choice played with your own instrument. Then repeat this performance with a Buescher. Now, play back the tape, listening critically to how you sound on both instruments. Then—and then only—will you be able to prove to yourself the tone of a Buescher saxophone makes *YOU* sound better . . . better than that of your present instrument or any saxophone you have ever played.

Try it soon!

Contact your local Buescher dealer and arrange with him to set up your own tape-test. If you don't know the name and address of your Buescher dealer, just write and we'll gladly send you this information. Act now!

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**RMC REYNOLDS
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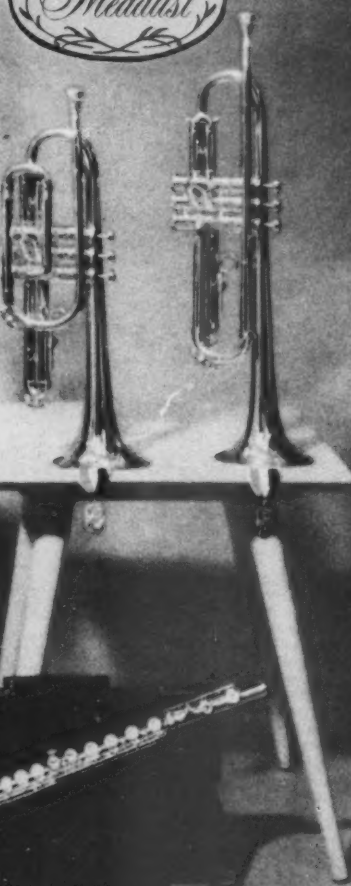
Full bass trombone
sound and response
within control of
the student performer.
In medium large bore
with F attachment,
8½" bell and
lacquered brass finish.
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**RMC REYNOLDS
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(TQ-58)**

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trombone sound within
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designed to satisfy the
more advanced artist.
Lacquered brass,
handsomely engraved
with chrome plated
hand grip and sleeves.
Rubber-covered,
sturdy slide-end guard
for protection.
\$149.50

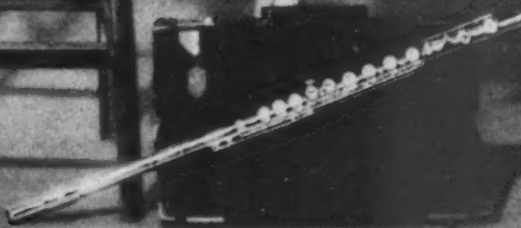
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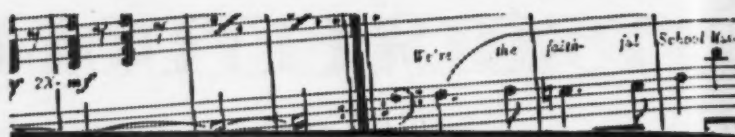
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"They Are Making America Musical"



Gerald L. Bartlett of East Lansing, Michigan

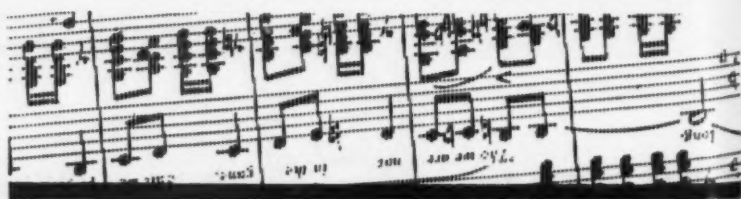
Active Member, American School Band Directors Association

"Teaching Music in the public schools is a privilege and a trust. The individual and group attitudes and musicianship so reflect the director's point of view that I feel a definite challenge to do the most inspiring teaching job I can", says Gerald L. Bartlett, an Active Member of the American School Band Directors Association, and Director of Instrumental Music, East Lansing High School, East Lansing, Michigan.

Mr. Bartlett was one of five children who sang and played musical instruments as a family. He started to play the cornet in the sixth grade and was performing the difficult Herbert L. Clark solos during his Junior High School years. He received his B.M. and M.M. degrees from Michigan State University. He received the Music Award as the most outstanding senior. His education was interrupted for two years while he served in the Army Security Agency in Europe. He started his teaching career in Webberville in 1949 while completing his B.M. Degree. During the next eight years he taught in Caro, Michigan and saw the program develop from a one to a three teacher staff with full choral and instrumental program which included band and orchestra. During the past two years he has headed the instrumental department of the outstanding Class "A" East Lansing High School. He is also director of both the bands and orchestras. His bands and orchestras have been consistent First Division winners in both District and State competitions for ten years. For the past six summers, he has been on the staff of the Youth Music Camp at Michigan State University. He also conducts a Community Band during summer vacation.

He is an avid sports fan. During his high school days he won a letter in all major sports. His golf score averages in the low 70's. He is an outstanding vocalist having sung the baritone solo recently in Brahms Requiem and Haydn's Creation. He is a regular member of his Church Choir

(Turn to page 70)



WE'RE BLOWING OUR OWN HORNS



All of them . . . Besson brasses and Boosey & Hawkes woodwinds. C. Bruno and Son has been in the music business for over 125 years, providing players and educators with the finest instruments and associated services available. In more recent years, Bruno has been associated with Besson and Boosey & Hawkes, because, in our opinion, they represent the finest brass and woodwind instruments for professional, serious student and beginner. Reflecting Old World craftsmanship, they incorporate design innovations to complement the modern needs of performance.

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This strength of product, coupled with Bruno's years of service, reliability and experience, forms an unbeatable alliance. To you it means the availability of the country's most respected Music Education Department and Clinicians. It means a company staffed and ready to serve you. It means the continual introduction of improvements and completely re-designed new instrument additions to the lines of both companies. In short, it means every word of the company slogan . . . "BRUNO MEANS SECURITY."

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These four instruments pictured above are the first of many new musical wall plaques that will be available through Targ & Dinner. Jazz players, ancient instruments, romantic instruments and musical figurines interestingly mounted on plaques will soon be available.

Available for immediate delivery, #6100 French Horn, #6101 Trombone, #6103 Alto Clarinet — each \$12.95 and the #6102 Bassoon — each \$15.95 through Targ & Dinner, Inc., 425 So. Wabash Ave., Chicago 5, Illinois.

Artley Announces New Flute Scholarship Contest

Artley, Inc., manufacturer of flutes and piccolos, announces auditions for the 1961 Artley scholarship in flute at the Chautauqua School of Music. The scholarship winner will study with James Pellerite at Chautauqua, New York, from July 10 through August 19, 1961.

This fourth annual flute scholarship offered by Artley is a continuing part of their educational service to talented high school flutists throughout the United States. It affords a rare opportunity for a deserving student to study with Mr. Pellerite, distinguished solo flutist of the Philadelphia Symphony Orchestra and one of America's leading authorities on the flute. The scholarship provides for tuition in flute, ensemble, and orchestra; gate fee; and room and board at a scholarship house. Winning applicant must provide round trip transportation and any incidental spending money.

All high school students of superior ability are invited to submit a tape recording (7-1/2 inches per second) of their performance of "The Dance of the Blessed Spirit", by Gluck (arranged by Bainum; published by Theodore Presser, Bryn Mawr, Pennsylvania) and "Night Soliloquy", by Kennan, published by Carl Fischer, Inc., Cooper Square, New York, N.Y. Performance must be with piano accompaniment. Tapes must be mailed to Artley, Inc., Box 741, Northside, Elkhart, Indiana, on or before May 10, 1961. Tapes cannot be returned.

Scholarship winner will be announced on or before June 1, 1961. Full information may be obtained from Artley, Inc., at the above address. Frederick Wilkins, eminent flutist and author of *The Flutist's Guide*, is director of the Artley scholarship program.

**By Answering
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Your SM, You Make
The SM Continue
To Grow**

Dealer Uses City Busses To Advertise Organs



A. E. "Jake" Stephens, Lowrey Organ dealer, Corpus Christi, Texas, has an eye-catching use for busses in his current advertising plans.

Mr. A. E. "Jake" Stephens, Lowrey organ dealer and owner of the Horn Shop, Corpus Christi, Texas, has found that advertising on local busses brings results. Mr. Stephens evolved this unique method of advertising to supplement his other promotional activities. He uses only one route at a time, putting his message on all busses running on that route. Each month he changes routes and thus his coverage pattern is extended throughout the city at a minimum cost.

Jake Stephens has been connected with music in Corpus Christi for almost two decades . . . with his own dance band, and as a band director. Mr. Stephens, before concentrating his activities in musical instrument retailing, was in the clothing field and other diverse areas of retail merchandising. This advertising promotion reveals that Mr. Stephens has brought to the music business all of the valuable experience gained in other areas.

Selmer Announces New Guarantee Against Breakage On Alto and Bass

A special five year guarantee against body breakage on Bundy Resonite alto and bass clarinets has been announced by H. & A. Selmer Inc., Elkhart, Indiana.

The guarantee allows the original purchase price to be refunded.
(Continued from page 12)

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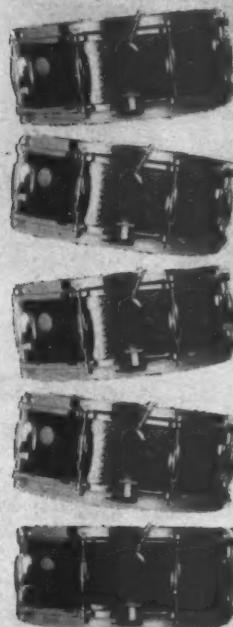
"Philly" Joe Jones



Art Blakey

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DRUM CATALOG

GRETSCH DRUM CATALOG No. 40



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April, 1961

April, 1961

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SM

MORE SMART IDEAS

(Continued from page 10)

chaser to return any Resonite alto or bass clarinet to Selmer for replacement of the body, in the event it breaks during the first five years of use. The key mechanism will be mounted on a new Resonite body at no charge to the customer.

In announcing the new guarantee, C. L. Bickel, Selmer executive vice president, explained "Resonite alto and bass clarinet bodies are extruded from a special plastic material which has proved remarkably durable for student use, even when subjected to extreme heat or cold. Virtually no breakage has been encountered with Resonite alto or bass clarinets since their introduction."

For additional information, write H. & A. Selmer Inc., Elkhart, Ind.

Carl Fischer Musical Instrument Company Expands Sales Force

Mr. Stephen Majer, Executive Vice-President in charge of Sales for the Carl Fischer Musical Instrument Company recently announced the following appointments effective January 1, 1961.

Mr. *Ronald Voss* will assume the duties of Midwest Regional Sales Manager. The states under Mr. Voss' jurisdiction will be Illinois, Missouri, Iowa, and Minnesota. Mr. Voss has an extensive background in school promotion and retail merchandising of musical instruments. Ten years ago, Mr. Voss started his sales career in his father's music store, The Music Box, in Milford, Illinois and has continued along the same lines since. In the Army he worked in radio and continued with WPFA, a radio chain in Springfield, becoming quite a radio personality in that area. Later he became Acting Manager at Ackerman Music in Springfield, in charge of band instruments and sheet music. Lastly, Mr. Voss was with the Music Center, in Waukesha, Wisconsin.



Ronald Voss

His extensive experiences should be of invaluable assistance to the many Carl Fischer dealers in his territory.

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(Continued on page 14)



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MORE SMART IDEAS

(Continued on page 12)

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George Tudor

Mr. Tudor's music career goes back to the B. F. Keith's Boys Band, the most famous band of its kind at that time. The time in between was filled with countless engagements with the top personalities in the popular, jazz, and classical fields. Mr. Tudor plays Saxophone, Clarinet, Flute, Oboe, and English Horn. He has played with Vincent Lopez, Ray Noble, and Jimmy Dorsey. During the time between 1940 and 1958 as a staff musician with CBS Mr. Tudor appeared on such shows as Frank Sinatra's, Patti Page's and Ed Sullivan's programs. He also played with the CBS Symphony and has many recordings and transcriptions to his credit along with the credit of organizing the Tudor Woodwind Quintet. Mr. Tudor's extensive musical background will be a welcome addition to the industry.

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Address all inquiries to: Allegheny Music Festival, 401 Fairgreen Avenue, Youngstown 4, Ohio.

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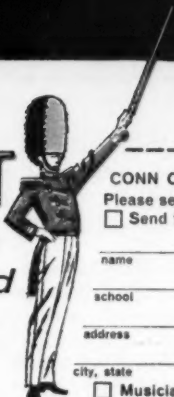


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By Dr. George Reynolds, A.B.A., C.B.D.N.A.

Director of Arts, Interlochen Academy of Arts, Interlochen, Michigan

Publishers should send all material for review direct to Dr. Reynolds.

Setting the Cup Brass Embouchure

Your writer receives a number of inquiries regarding the problems inherent in starting a brass player and the setting of the embouchure. There is much conflicting information available on this subject and I trust the following will not add to the confusion.

It has been my experience that the buzz is useful only in helping the beginner find the placement of the lips for an embouchure. It is hard to buzz undeveloped muscles and they tend to collapse once the mouthpiece is in contact. It is very important that the start is made with stress placed upon the idea of no air pockets under the lips or in the cheeks. All air is directed at displacing the air in the instrument or would the word disturb be a better choice? If the lips are drawn down firmly over the upper and lower teeth and held so that air will force them apart and start a vibration, no air pocket develops. There is psychological aspect to a brass instrument in that all new players seem to approach the instrument with the idea that it is hard to blow and takes tremendous energy and strength. This is not true and a correct demonstration by the starting teacher can do wonders to dispel this fallacy.

A good starting note is second line G. This open note should be attempted with an idea of finding the center of the sound or core if you prefer. If the note is struck on the high side, it will be thin, if on the low side, it will be dull and fuzzy. The player's ear goes to work at the first lesson. If he strives for the center of each tone, and the embouchure tension appropriate for each note at the outset of his playing, most of the intonation problems of young players are eliminated.

As the player extends his range and knowledge of fingerings to the extent of the comfortable middle range of the instrument, he should work from a clear starting tone. This is to say that if the first tone is clear, all other tones can

be, and the opposite is also true! This being the case, to insure consistency of tone quality, the same amount of lip should go into the cup every time the player blows the instrument. He will start to gain a "feel" for the response of the instrument and mouthpiece combination. Once a clear sound is achieved, the embouchure "feel" should be noted and the young player appraised of his achievement and the importance of gaining this "feel" and sound as a habit of performance. Only one embouchure is needed for the entire range of the instrument and taking off the mouthpiece and re-setting for a different range is cultivating a poor habit which will eventually have to be corrected or else the player will be limited in his attainments.

Since all of us have different teeth and jaw formations and more or less overbite, etc., the exact setting of the mouthpiece on the lips is an individual matter. The idea of 2/3rd lower lip or 1/3 lower lip or 1/2 lower lip or even 17/32nds of either lip is a generalization based on a particular player's experience and effective only if the beginner has identical teeth and jaw formation as does the player-teacher. It is also possible to play very well if one has to play slightly to the left or right of the center. One has to adapt to two factors: the player's physical features and the needs of the instrument. It is also possible to point the instrument somewhat downward or upward and play very well.

What is most important is the quality of desire. Many of nature's tricks can be overcome if the desire to play well is an intrinsic motivation in the player. A performer such as Rafael Mendez has twice become a great player — once on nature's gifts and once after a rebuilding of his technique after a serious accident. I know many symphony brass players who play on some of the dentist's teeth as well as their own! I personally made an album of trumpet solos last year with a front tooth which was at

(Turn to page 58)

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The Clarinet Corner...

By David Kaplan

University of Saskatchewan, College of Education, Saskatoon, Sask., Canada

Publishers should send all material direct to Mr. Kaplan.

Festival & Concert Time Part IV The Clarinet Section

In this fourth and final article devoted to the contest and festival season, we turn our attention to the clarinet section in the band. Of the many pertinent items, four will be discussed at this time: intonation, tonguing, breathing, and fingering.

Beginning intonation studies two weeks before contest does not *really* help. Striving for good intonation is a daily activity. The clarinet section must be in tune as a group. Matching tones stand by stand should be a part of the routine. Tuning in chords, playing scales

in unison, and playing in octaves must be attempted. Getting the concert B \flat in tune is not enough. Working for just one note in tune is only a small part of the main job. Much attention should be given to the throat tones and some of the higher tones. The relation of the clarinet section to other sections must be carefully observed. There are a number of sharp tones on the clarinet: low b-natural, often the throat tones, and often some of the high notes. Some of the lower middle register notes tend toward flatness. Tuning the woodwind section, therefore, must employ some compromise. Clarinets flatten in forte but sharpen in piano; flutes work just

in reverse. Tuning can never be merely a "plunking" out of one concert B \flat . Our students must be trained to listen and to listen carefully. We must show our players what to listen for.

The tonguing problem is normally a serious one in most bands. The attack and release must receive competent emphasis. Some of our students do not actually tongue the reed. Others cut off the tone with the tongue. For advanced players this procedure has some validity but for the great majority of our secondary and elementary people this principle is a dangerous one to teach. The tone can end naturally without any aid from the tongue.

Daily practice in some sort of tonguing should be given. Different types of strokes in a variety of patterns should be used. Tonguing everything legato is just as bad as tonguing everything very short. The style of the music, its tradition, the speed, and the mood should influence the stroke. Practicing the various patterns: all slurred, all tongued, two and two, three and one, one and three, etc., helps to make the tongue more flexible and consequently more independent. Too many of our stu-

(Turn to page 59)



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Let Me Answer Your Flute Questions

By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb Illinois

Publishers should send all material for
review direct to Mrs. Poor.

When a flute student has reached the point where his technique is beginning to become reliable, and he advances to some solos which are a challenge, this is often the chance to present some "short cut" fingerings to help things along. May I say emphatically that these are not for first or second year students, but rather for junior high or high school students who have done good practice on scales and arpeggios, and who know and use all the proper fingerings. For example, this would apply to students who have completed the two advanced albums of Rubank by Voxman.

At about this stage, I usually present the use of the thumb for B flat. It is surprising how many students find it difficult to substitute this fingering for the first finger B flat. But it is not half as difficult for them as it is for the poor student who learned the thumb B flat first and then tried to learn the first finger B flat. But there comes a time when a flute player, to be proficient at all, must know both fingerings and how to use them.

There are times when we wish to use the thumb for an A sharp, such as in an F sharp major arpeggio. After the high C sharp is played, the thumb must be replaced on the B natural key in order to get the high F sharp to sound clear.

One thing I find helps the student to understand why the F sharp in the high register will not sound good with the B flat key down, is to show him that it is not the thumb key that actually produces the B flat. It is the key between the first and second fingers of the left hand, the one for which we have no finger. We can show how this key goes down when the thumb key is used, when the first finger is used, and when the B flat lever near the right hand first finger is used. Incidentally, this seems to be the key that is guilty of leaking the most often.

Speaking of the B flat lever, the one near the first finger right hand, we must mention that this is a most often neglected third fingering for B flat. This key is more limited in its function and is usually played by placing the first joint of the finger on it. It is used when it is not practical to slide the thumb, or when it is difficult to get perfect synchronization with the first finger. Some flutists rely on this key a great deal, and it is now standard equipment on almost every flute. I have seen flutes
(Turn to page 60)

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The Choral Folio...

By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

Prelude

We have some interesting new material to report this month, and we want to get right at it.

If you like Bartok, we report on a new issue that high school groups can do very well. You'll also find out that the music from the Broadway Show, *Bye Bye Birdie*, is now out for both mixed voices and SSA. We tell you that one of the wonderful big sound Handel Choruses, "Let Their Celestial Concerts All Unite", has been issued in a new and most readable edition. We repeat our offer to send you a list of choral music with a variety of instrumental accompaniments, and we tell you about a few other goodies. It's all ahead, so read on!

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1. *THREE HUNGARIAN FOLK SONGS* by Bela Bartok. SATB Accompanied with English version and choral transcription by Dr. Benjamin Suchoff.

OCTAVO Number 5326. Published by Boosey and Hawkes, P. O. Box 418, Lynbrook, L. I., New York, 20¢

Dr. Suchoff is the musicologist for the Bartok estate, and besides knowing Bartok, he also knows about high school choral groups. These three folk songs were part of many of the great composer's unpublished manuscripts, and it was Dr. Suchoff who made them available.

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Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

2. *BYE BYE BIRDIE MEDLEY*, lyrics by Lee Adams, Music by Charles Strauss. SATB OCTAVO 35641, SSA OCTAVO #7367, arranged by Clay Warnick. Published by Edwin H. Morris and Co., Inc., 31 West 54th St., New York 19, N. Y., 75¢

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3. *LET THEIR CELESTIAL CONCERTS ALL UNITE* by George Friedrich Handel. SATB accompanied, OCTAVO #5277, published by Boosey and Hawkes, Inc., P. O. Box 418, Lynbrook, L. I., New York, 20¢.

(Turn to page 61)

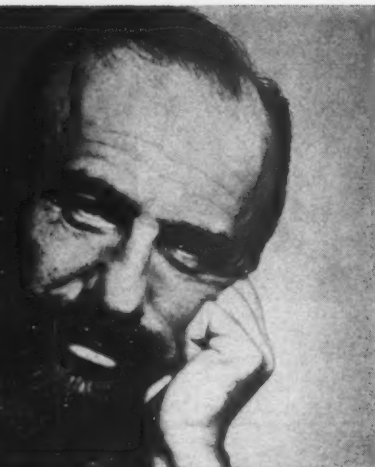
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arranged by Elmer Thrke

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words by Pat Boone

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Reviews and Comments by Ben Vitto

The Problem of Piccolo Parts

In the ferment of a constantly changing instrumentation for band, publishers are sometimes in a dilemma as to which parts to furnish in an edition. There is often duplication of parts: treble and bass clef baritone or E \flat and F horn parts. The time seems to be ripe for publishers to include both C and D \flat piccolo parts in their band editions. There was a time when only E \flat horn parts were furnished. Recently, Carl Fischer issued Herbert Elwell's overture, *The Happy Hypocrite*, with horn parts only in F. To discontinue the D \flat piccolo part at this time is perhaps not a good idea. The growing popularity of the C piccolo however should cause publishers to include a C part in all of their publications.

Coronation Scene from "Boris Godunov", Moussorgsky, arr. by B. Buehlman, Rubank, FB 10.00, SB 15.00.

This exciting music lends itself well to the qualities of brilliance and sonority inherent in the brass and woodwinds. The fast tonguing, rapid runs, and awkward trills in the woodwinds will call for the better players. The brass, too, have some challenging moments with their wide ranges and interval skips. To be really effective, the music should be performed by a relatively large band. An eight line score is clearly printed but one could wish for a full score in a work of such importance. Highly recommended for Class A and college groups.

Two Familiar Hymns, arr. by James D. Ployhar, Byron-Douglas, FB 4.00, SB 6.00.

Mr. Ployhar has been quite successful in making his arrangements sound interesting without losing sight of the capabilities of young school instrumentalists. The two hymns are: *Now Thank We All Our God* and *Crusader's Hymn*. Beginning players need such uncluttered music to obtain some sense of accomplishment in the early stages. Nice D and C. Clear 8 line score.

Andante for Band, by Philip Gordon, Bourne, FB 6.00, SB 9.00, full score.

There are no technical difficulties in this melodious composition. Sustained playing and phrasing are emphasized here. This is a fine number to open rehearsals, having your players work for intonation and breath control. Class D.

Waltz from "The Sleeping Beauty", by Tchaikowsky, arr. by Ted Petersen, Kendor, FB 3.50.

Here is another in the publisher's Cadet Series for younger groups. The popular melody loses nothing of its charm

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by the necessary simplification for young bands. The arranger's touch is deft: the ranges are moderate and good taste has been applied in the use of percussion. Clarity and refinement characterize this edition. Class D.

The Debutantes Diary; Such A Tender Night, both by Alec Wilder, Kendor, 2.00 each.

These two original octets for woodwinds and rhythm call for the following instrumentation: flute, 1st and 2nd clarinets, bass clarinet, bassoon, English horn, oboe, piano or harpsichord, plus string bass and drums. It is at the collegiate level or in the larger high schools where such a combination might be possible. Of these two alla-breve numbers, the first is more difficult. The first is recorded on Columbia 36319, the latter on MGM E 3321. Interesting Wilder at the B-A level.

She'll Be Seven In May; Walking Home In Spring, by Alec Wilder, arr. by Walter Maurant, Kendor, each 2.00.

Here are two more in the Alec Wilder woodwind series. The instrumentation here calls for flute, two B \flat clarinets, English horn (alto sax as alternate), bass clarinet, piano, string bass, and drums. A bassoon part is included and it is not a mere duplication of the bass clarinet part. For the most part, the piano is given straight rhythm accompaniment except for a couple of tricky passages. Again on the very advanced high school or else college level. Class B-A. Recorded on MGM E 3321.

Two Pieces for Young Bands, arr. by James D. Ployhar, Byron-Douglas, FB 5.00, SB 7.50.

The two numbers, one on each side of a single concert size page, are *When Love Is Kind* (in F) and *See The Conquering Hero Comes* (in E \flat -Handel). There is a single voiced horn part, alto clarinet and alto sax constitute one part, tenor sax and treble baritone are one part, while no bass clef baritone is furnished. This omission bothered me until I checked the good eight line score and found that the second trombone is a duplication of the treble baritone; two second parts are furnished. Very nice Class D music. (I note with interest Mr. Ployhar's little book, *So You're Stuck For An Arrangement*. This booklet does not pretend to be a text on band arranging but it is concerned with the problem of making quick and simple arrangements. From the above publisher at \$1.50.)

March Symphonique, Domenico Savino, arr. by Robert Hawkins, Robbins, FB 7.00, SB 10.50.

This work breaks away from the usual trite, the hackneyed strains and offers

instead melodic and harmonic beauty. Three contrasting themes are developed in various ranges and tone colors. Keys employed are A \flat , D \flat . A good Class C band could handle this music.

Battle Hymn of the Republic, arr. by Harold Walters, Rubank, FB 2.50.

Here is a concert styled arrangement suitable for massed bands and outdoor performance. The parts are clearly printed. Not difficult, key of A \flat . Class D and C.

Playtime Suite, Lloyd Conley, Kendor, FB 3.50.

Six sections comprise this descriptive suite. The keys are easy, the printing is clear, and the level is elementary. Good for Class D.

Hail, Alma Mater, Paul Yoder, E. B. Morris, FB 3.50.

The song is typical of our pep school types. The suggestions for its use outdoors makes me wonder why it was not printed on march size paper instead of concert size. The parts are all easy in this tutti scoring. Class C-D.

America The Beautiful, arr. by Erich Leidzen, Bandland, 9.50.

Here is a setting of the patriotic song of Samuel Ward to be used with optional choral and/or audience participation. Some of the brass ranges reach to the higher limits: the cornet to high B \flat , trombone to its high G \flat , etc. The number begins in C but soon moves into D \flat . Mr. Leidzen's skill in producing

(Turn to page 62)

FOR BETTER BAND PROGRAMS . . .

New Band Music from Carl Fischer

CONCERTINO — Chaminade-Wilson. Perennial rhapsodic solo for flute now furnished with a tasteful and well-tested band accompaniment; solo is now required in a nation-wide contest; solo edited by Frederick Wilkins.

(J 568) Full 8.00; Symphonic 12.00

HAPPY SLAVES — Arriaga-Zwicky. The Overture, arranged here for full band from the original score, is written in the Italian manner and is rather comparable to the style of Rossini. It opens with a pastorella, which gives way to a lively allegro developed in a quasi-sonata style. M-D

(J 533) Full 8.00; Symphonic 12.00

JUAREZ — Mendez. A traditional Mexican danzon . . . a folk dance originating in the Congo and similar to a slow rhumba in tempo . . . by the greatest trumpet virtuoso of this era, Rafael Mendez. MD.

(J 552) Full 9.00; Symphonic 13.50

LACRYMOSA — Cherubini-Landes. Beautiful melody typical of the Roman Classic style; full; rich scoring; ossia notes bring this down to VE level. E.

(J 566) Full 4.50; Symphonic 6.75

PRELUDE AND CAPRICE — Hermann. Composer well-known for his brilliant colors and harmonies has done it again; clarinet is featured. MD.

(J 572) Full 8.00; Symphonic 12.00

SINE NOMINE — Vaughan Williams — Rosenberg-Houseknecht. Composed in 1906 as a setting of Bishop William How's hymn "For All The Saints." One of the best known and best loved of all English hymns. ME.

(J 558) Full 7.00; Symphonic 10.50

TOY SYMPHONY — L. Mozart-Gordon. The featured toy instruments have made this an audience favorite for many generations; excellent opportunity to combine the preinstrumental with the regular band program. E.

(J 547) Full 7.00; Symphonic 10.50

VESTIGES — Bueche. Excellent work in modern — but far from dissonant — idiom; its purpose is the same as of those who wrote in early centuries; to incite in the listeners the attitudes of faith, devotion and reverence. M.

(J 556) Full 9.00; Symphonic 13.50

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Long known as one of the top-ranking professional trombonists in the middle west, Mark McDunn is also highly regarded for his outstanding talents as a teacher. Having taught for many years both privately and as a member of the DePaul University music faculty, Mr. McDunn's brasswind clinics are marked by a thorough understanding of the everyday problems of students and teachers and the ability to provide solutions in a clearly defined and easily understood manner. Typical of the comment is a recent statement from Dr. William D. Revelli of the University of Michigan: "I have heard many trombone clinics during the past 35 years. Your presentation in connection with our Twelfth Annual National Band Conductors' Conference was the finest I have ever witnessed. You are not only a superb artist but an outstanding teacher as well. Your enthusiasm, delivery, and analysis of performance problems shows a rare talent. The demonstrations, drawings, and explanation of all of the elements of performance were tops. In behalf of the University and our Department, I extend our sincere gratitude." For information as to available dates, fees, etc., contact Mark McDunn, 509 Washington Blvd., Maywood, Ill. or write:

FRANK HOLTON & CO., Elkhorn, Wis.

Reid Poole New Head Of U of Florida Music Dept.

REID POOLE, Director of Bands at the University of Florida was named Head of the Department of Music, effective February 1st. Mr. Poole succeeds DR. ROBERT S. BOLLES, who became Assistant Dean of the College of Architecture and Fine Arts one year ago. During the past year, HAROLD B. BACHMAN, Director of the University of Florida Bands from 1948 to 1958, returned from retirement to serve as Acting Head of the Department. Colonel Bachman will continue to maintain an office in the Music Building.

Poole came to the University of Florida in 1949 as Assistant Director of Bands and Assistant Professor of Music. He was promoted to Associate Professor in 1955 and became Director of Bands in 1958.

A native of Toccoa, Georgia, Poole attended public schools in Chicago and received the Bachelor's and Master's degrees from the University of Chicago. Before coming to Florida he taught at the VanderCook College of Music and at the Roosevelt University School of Music in Chicago.

Mr. Poole has become well-known for his musical arrangements and compositions. He has been in constant demand as adjudicator, guest conductor, clinician, and lecturer on music.

He has appeared frequently as solo French horn with the University of Florida Symphony Orchestra and has performed many of the solo and chamber music master works for the French horn in faculty recitals.

Eastman Wind Ensemble Sets Carnegie Hall Premiere

The University of Rochester will present the Eastman Wind Ensemble in a special concert at Carnegie Hall November 17, Dr. Howard Hanson, Director of the University's Eastman School of Music, announced today.

This will be the first New York appearance of the 50-piece ensemble, conducted by Dr. Frederick Fennell, and the first Carnegie Hall performance by any such wind group.

Specializing in music composed especially for winds, the Ensemble was created by Dr. Frederick Fennell in 1952. To supplement the then scanty repertoire of contemporary music for wind groups, Dr. Fennell persuaded leading composers to write special music for the Ensemble.

Within the next few years — largely through its highly lauded series of some 19 recordings — the University of Ro-

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chester group found itself internationally known as a pioneer in its specialized field and as the forerunner of the many college and school wind ensembles now in existence throughout the country.

Credited with opening a major new field of endeavor for contemporary composers, the trail-blazing Ensemble now boasts a repertoire ranging from early baroque to the contemporary. More than 40 compositions have been written especially for its programs by such distinguished composers as Wallingford Riegger, Robert Russell Bennett, Alec Wilder, Vincent Persichetti, Howard Hanson and Bernard Rogers.

**GET TO WORK,
EVERYBODY!
ONLY ONE DAY A YEAR
LEFT TO SPEND ON
YOUR JOB . . .**

And if you don't believe it, figure it out for yourself. It's simply a matter of elimination.

It is a well established fact that there are 365 days in a year. Assuming the average person sleeps 8 hours a day—which equals 122 days—you have 243 days left.

Now, subtract about 8 hours per day which are generally spent in leisure activities and you have only 121 days left.

Eliminate Sundays, and that leaves 69!

Then, you figure most Saturdays as halfdays—which equals 26—and this subtracted from 69 leaves 43 days. And since there are 12 legal holidays in a year, you really only have 31 days left.

Don't forget about that hour a day for lunch — which equals 16 days — leaving only 15.

But what about the two week vacation running into 14 days?

And, so according to "sharp" mathematicians, 15 days minus 14 days leaves but ONE DAY.

That's right — 365 days a year allows for only one working day!

The average time it takes a train to pass a crossing is 14 seconds whether your car is on it or not.

Look Healthy . . . Dirty Too

That good looking tan can be rubbed on nowadays. It is the protein in your skin which turns tan. But did you know that silk and wool contains this same protein and will turn indelibly tan if you get some artificial tanning lotion on them. Vegetable and synthetic fiber are not susceptible. Dihydroxyacetone is the ingredient in the lotions that turns the proteins tan.

**Now Booking Concerts and Clinics
For the 1961-62 School Year...**



**PHILIP
FARKAS**

**Professor of Music, Indiana University
Formerly First Hornist, Chicago Symphony**

Philip Farkas' international reputation places him in the first rank of contemporary French hornists. He has been no less successful as a teacher, counting among his students many of the world's outstanding players, holding positions of importance in symphony orchestras both in this country and abroad. His authoritative book, *The Art of French Horn Playing*, published by Summy-Burchard, is regarded as a work of monumental importance in the field. Mr. Farkas' recent decision to devote his entire time to teaching enables him to accept a limited number of concert and clinic engagements. Teachers and students who have attended these sessions are unanimous in their praise of Mr. Farkas' deep insight into all aspects of brasswind playing and his particular talent at supplying clear and easily understood answers to even the most difficult playing and teaching problems. Mr. Farkas' virtuosity and superb artistry provide a memorable highlight to any band or orchestra program where he appears as soloist. For information as to available dates, fees, etc., contact Philip Farkas, 2703 Browncliff, Bloomington, Ind., or write:

FRANK HOLTON & CO., Elkhorn, Wis.



By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

It is now possible to announce to you the complete list of SOUTH DIVISION officers for the 1960-62 biennium, as submitted by W. Thomas West, Mississippi State College, State College, Mississippi, newly appointed Division Public Relations Committee Chairman. All hold the position of Director of Bands unless otherwise stated:

Division Chairman: Reid Poole, University of Florida, Gainesville, Florida.
Vice Chairman: Aaron Schmidt, Director of Marching Organizations, Austin Peay State College, Clarksville, Tennessee.

Secretary-Treasurer: Nick J. Koenigstein, Eastern Kentucky State College, Richmond, Ky.

Division Committee Chairmen
Original Composition: Manley R. Whit-

comb, Florida State University, Tallahassee, Fla.

Membership: Harvey Mette, Jr., Jacksonville University, Jacksonville, Fla.

Public Relations: W. Thomas West, Mississippi State College, State College, Miss.

State Chairmen

Alabama: Richard W. Melvin, Troy State College, Troy, Alabama

Florida: Gale Sperry, University of South Florida, Tampa, Fla.

Georgia: Ben Sisk, Georgia Institute of Technology, Atlanta, Ga.

Kentucky: Paul W. Shahan, Murray State College, Murray, Ky.

Louisiana: Thomas Tyra, Louisiana State University, Baton Rouge, La.

Mississippi: W. Thomas West, Mississippi State College, State College, Miss.
North Carolina: Perry J. Watson, N. C. State College, Raleigh, N. C.

South Carolina: Dan Ellis, Furman University, Greenville, S. C.

Tennessee: Lew Bodine, Austin Peay State College, Clarksville, Tenn.

Virginia: Sydney P. Hodkinson, University of Virginia, Charlottesville, Va.

West Virginia: Richard E. Strange, West Virginia University, Morgantown, W. Va.

Some Changes You May Need To Know

David C. McQuire, Beloit College, Beloit, Wisconsin has been appointed to serve the North Central Division as



OFFICERS OF COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION — December 17, 1960 taken at the Conrad-Hilton Hotel, Chicago, Illinois at the 11th National Meeting, December 15-17, 1960. Front row (left to right), Karl M. Holvik, Iowa State Teachers College, Cedar Falls, Iowa: North Central Division Chairman 1958-60. Robert Lovett, Clemson College, Clemson, South Carolina: South Division Chairman 1958-60. Charles Minelli, Ohio University, Athens, Ohio: National Secretary-Treasurer. James Neilson, Oklahoma City University, Oklahoma City, Oklahoma: National President 1958-60. Frank A. Piersal, Iowa State University, Ames, Iowa: National President 1960-62. William D. Revelli, University of Michigan, Ann Arbor, Michigan: Honorary National Life President. Keith Wilson, Yale University, New Haven, Connecticut: National Vice President 1960-62. Miss Vanett Lawler, Executive Secretary, Music Educators National Conference, Washington, D. C., parent organization of the College Band Directors National Association. Back row (left to right), J. Frank Elsass, University of Texas, Austin, Texas: Southwest Division Chairman 1960-62. Joseph Contino, University of Massachusetts, Amherst, Massachusetts: East Division Chairman 1960-62. James A. Eversole, Montana State University, Missoula, Montana: Northwest Division Chairman 1960-62. Ronald D. Gregory, Indiana University, Bloomington, Indiana: North Central Division Chairman 1960-62. Jay L. Slaughter, Ricks College, Rexburg, Idaho: Northwest Division Chairman 1958-60. Reid Poole, University of Florida, Gainesville, Florida: South Division Chairman 1960-62. James R. Jorgenson, University of Redlands, Redlands, California: West Division Secretary-Treasurer 1960-62 (representing Edwin C. Kruth, San Francisco State College, San Francisco, California: West Division Chairman 1960-62, absent). Arthur L. Williams, Oberlin Conservatory of Music, Oberlin College, Oberlin Ohio: Chairman Public Relations Committee.

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Secretary-Treasurer 1960-62, by Division Chairman Ronald Gregory, Indiana University, Bloomington, Ind., replacing Mayo Savold, Augsburg College, Minneapolis, Minn., who resigned.

Charles Winking, for the past four and one-half years, Director of Bands, Griggsville Community School, Griggsville, Illinois, became Director of Band and Orchestra at Quincy College, Quincy, Illinois on February 1, 1961. He also teaches the lower brasses. We welcome him to the college band field and hope he will become an active member.

Your editor apologizes for announcing that James Neilson, Oklahoma City University, Oklahoma City, Okla., is Chairman of the CBDNA Committee on Tonal Research. Past President Jim will however serve as an important member of this committee. It is expected that a comprehensive report on the membership of the several National Committees which carry on the work of the College Band Directors National Association throughout the year will be printed in the next issue of Band Stand page.

College Band Directors National Association Experiences Significant Growth

The membership of the CBDNA as of February 1, 1961, reported by National Secretary-Treasurer Charles Minelli, Ohio University, Athens, Ohio shows 450 active members with 51 associate members, bringing the total to over 500.

The following tabulation of active members by divisions and their member states will be of interest to many who read this page:

East Division:

(11 states)

Pennsylvania	20
New York	17
Connecticut	7
New Jersey	4
Maryland	4
Massachusetts	3
New Hampshire	2
Vermont	2
Rhode Island	1
Delaware	0
Maine	0
Total	60

South Division:

(11 states + District of Columbia)

North Carolina	17
Florida	13
Louisiana	11
Tennessee	9

Virginia	9
Mississippi	7
Kentucky	6
West Virginia	6
South Carolina	6
Alabama	5
Georgia	4
District of Columbia	2
Total	95

North Central Division:

(10 states)

Ohio	31
Illinois	27
Indiana	22
Michigan	17
Iowa	16
Wisconsin	14
Minnesota	12
Nebraska	9
North Dakota	8
South Dakota	7
Total	163

South West Division:

(8 states)

Texas	22
Colorado	13
Missouri	13
Kansas	12
Oklahoma	8
Arkansas	6
New Mexico	5
Wyoming	2
Total	81

North West Division:

(5 states + Canada)

Washington	11
Montana	6
Oregon	5
Idaho	4
Canada	1
Alaska	0
Total	27

West Division:

(5 states)

California	18
Arizona	3
Utah	2
Nevada	1
Hawaii	0
Total	24

Summary of active members by National Divisions:

E	60
S	95
NC	163
SW	81

NW	27
W	24

Total 450 Active members

The top ten states led by Ohio with 31 active members, are:

Ohio (NC)	31
Illinois (NC)	27
Indiana (NC)	22
Texas (SW)	22
Pennsylvania (E)	20
California (W)	18
New York (E)	17
Michigan (NC)	17
Iowa (NC)	16
Wisconsin (NC)	14

This tabulation will give the new memberships committees something to shoot at. AIM! READY! FIRE!

NOTE: NO COLLEGE BAND DIRECTOR IS ON THE CBDNA MAILING LIST unless he has his current dues for OCTOBER 1, 1960 to SEPTEMBER 30, 1961 PAID TO DATE. Any who were paid active members for the 10/1/59 to 9/30/60 year but have not paid for the year beginning 10/1/60 can get back on the mailing list by sending \$5.00 for the dues for the current year to Charles Minelli, Sec.-Treas., Ohio U., Athens, Ohio.

The End

Hampton High In Concert At Naval School Of Music

The Hampton High School Symphonic Band of Hampton, Virginia, was presented in concert at the Seventh Annual All Eastern Band and Instrumental Clinic held at the United States Naval School of Music in Washington, D. C., on February 10th and 11th, 1961.

The Hampton Band has been under the direction of Mr. T. T. Lawrence since 1952. Mr. Lawrence was graduated from the Shenandoah Conservatory of Music and did graduate work at the University of Virginia and the College of William and Mary.

He has selected a 95-piece group from the 125-member band, which he uses in his concert work. The band has won many honors, including being chosen as one of the top 100 bands of America in 1958, placing 22 members in All State Band in 1959 with 10 first chairs, and 23 members in All State Band in 1960 with 8 first chairs.



T. T. Lawrence

What ASBDA Means To Me

By Donald McCabe, ASBDA
Sioux Falls, S. Dak

In the past several years so much stress has been placed on "crash" programs within the educational field that the band director has had to come up with valid reasons for the protection and propagation of his chosen profession. The American School Band Directors' Association affords many of the nation's musicians with a basis for these reasons as it is so carefully and concisely stated in its philosophy and constitution. Those of us who have been members of this organization for a number of years feel very keenly about the group to which we belong.

An important objective of the ASBDA is to continually work towards the "improvement of the school band program". I should like to insert the word "unifying" into this statement so that one would interpret it as the "improving and unifying of the school band program". Directors need to associate with each other for the purpose of personal growth. Those who fail to do this lack total judgment in their work. The sharing of ideas and ideals tends to strengthen the individual member. Through a series of continuing research projects, information can be carefully and critically studied to find the extent of its worth. Two of the benefits available to the membership thus far have been (1) a comprehensive listing of solo and ensemble literature and (2) a study of the physical plant which has given to some school boards aid in understanding the band director's actual needs with tested facilities required for proper teaching.

Another objective of ASBDA is that it "serves as an authoritative means of liaison between the largest group of instrument music teachers in the United States — The School Band Directors — and music publishers and musical instrument manufacturers". Adequate opportunities are available through frank discussion groups and clinics for the improvement of relations between these groups. Misunderstandings and misinterpretations are given thoughtful and thorough consideration by both the active and associate membership. By careful dissemination of this information the problems that confront each party are lessened.

This understanding and meeting on a common ground brings a feeling of unity, and with this a third objective "... a spirit of friendliness, fellowship and cooperation . . .". In order to strengthen ones physical being, one consults the proper diet charts as prescribed by a physician. The same is true with the band director. In order to produce a proper balance in the student's education, the director must consult with others in his same element. The comment has often been made following national conventions or even state level meetings that the "rubbing of shoulders" or "visiting in the coffee shop" does tremendous things for ones ego and eventually promotes a resighting of ones own goals and standards.

The ASBDA provides the opportunity for the recognizing of accomplished band directors throughout the nation by electing them to membership. Often,

because of the qualifications for membership that have been devised, members in ASBDA have been falsely charged with forming "cliques". Let it be clearly understood that all qualified band directors are invited to become members if they so desire. There are certain governing agencies that have been set up since ASBDA has come into existence that may withhold some from membership. The reason for these rules has been a desire on the part of the membership to be able to accomplish something worthwhile for the improvement of their chosen work. As an example, one who is not actively engaged in the direction of a public or parochial school band could not understand the problems that would confront this group. From my position on the National Membership Committee for the past several years I have been able to sense a feeling of pride on the part of the membership as they have had an opportunity to sponsor, recommend and finally to evaluate the applications for new members. Personalities have not, and will not enter into the selecting of prospective candidates for membership. An active member's final vote is cast in the light of the applicant's accomplishments and his philosophy concerning those with whom he works in achieving these accomplishments.

To have even a small part in an organization that boasts objectives such as these gives me a real sense of expectation for the future of the school band program in this country.

The End

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April, 1

Do It Yourself!!

By Assoc. Prof. Frank W. Hill
Music Department
Iowa State Teachers College
Cedar Falls, Iowa

An instrumental music teacher in the public schools today, needs to be more than a performer or an instructor or a conductor. Instruments: wind, percussion, or strings, need repair, cleaning, and constant care if they are to fulfill their function in producing the right tone at the right time. In the hands of an eighth grader, reeds, pads, valves, and strings lead a precarious and often short-lived existence.

In small towns, especially, instrument repair shops are few and far between. Many repairs are of minor nature, but necessary. To ship a violin a hundred miles to have a tail-piece gut replaced,

an operation costing a few cents and taking only a few minutes time, is, obviously, a waste of time and expense. The answer is "do it yourself".

On the other hand, perhaps a major repair job is necessary, and the longer it is delayed, the worse the defect becomes. Here the music teacher must diagnose, and be aware of where to send the instrument and an idea of the cost of repair.

These fringe responsibilities of the teacher are rarely learned in his college professor's studio. Learning the hard way — through long experience, is unreliable and costly.

Iowa State Teachers College, among others, has solved the problem by offering, for college credit, a course in instrument repair, required of all instrumental music majors.

During each semester, for 4 hours a week, two groups of students learn the mechanism of all instruments. They take them apart and put them together. They repair "damage" and are instructed in factors relating to quality, adjustment and alignment. They "become acquainted" with dealers, factories, and repair firms through catalogs and literature. They meet representatives of commercial firms, and often visit exhibits at conventions and conferences.

Equipment for conducting the course includes workbenches and tools of the trade; material and supplies; and, of course, a plentiful supply of all types of instruments to serve as the "guinea pigs" for dissection and assembly.

After the instructor discusses and demonstrates each particular repair project, the students work on their assigned instrument, which must pass rigid inspection when it is repaired.

Here it must be gratefully stated that several commercial instrument manufacturing firms generously supply pertinent literature and even items of equipment either gratis or at a minimum cost. For example, Scherl and Roth in Cleveland publishes several pamphlets on the care of string instrument repair. William Lewis and Son, Chicago violin firm, offers, for the asking, a highly informative brochure called "Vital Statistics" on the construction and care of violins and bows.

The Conn Company issues a booklet called "How to Care For Your Instrument", and from Leblanc comes "Clarinet Repair", etc., etc.

Granted that many years of experience are necessary to qualify as an "ex-

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Frank W. Hill (white shirt) shows instrumental Music Majors at I.S.T.C. the "Do It Yourself" techniques on instrument repairs.

How Playing A Musical Instrument Has Helped Me As A Scientist

By Dr. Harold L. Dimond
Petrochemicals Research Scientist
Research Center, Gulf Oil Corporation
Harmarville, Pennsylvania

"What's a trombone got to do with chemistry?", I'm often asked. "Plenty," is my reply. And if you will bear with me for the next few minutes, perhaps you'll see how playing a musical instrument can be of great help to a scientist.

My chosen profession is organic chemistry. By day, I engage in petrochemicals research for Gulf Oil Corporation at its main technical center at Harmarville, Pa.

Off-hours, however, my pastime is music; more specifically playing the trombone. A conflict of interests, one might think? Actually, not at all. For music is not only an art; *it is a science*.

Music, like any science, has its own laws, systematized observations, and experiences. It is an art in that once having mastered these fundamentals, the musician can express himself within these limits in an infinite number of ways. To

the musician, this is known as "style"; to the scientist, as "creativity". For as long as both men stay within their prescribed limits, whether in music or science, the creation of a new musical sound or experience is similar to that of a new scientific idea. And although science, as well as music, is based primarily on immutable laws, one may develop new theories in the laboratory just as one may come up with new ideas in the field of music. In this sense, then, both fields are alike.

In college, I remember that they used to call the Arts & Sciences "The Disciplines". Having since mastered both the trombone and organic chemistry, I can think of no more appropriate word than "discipline" to describe these activities.

Music requires disciplined thinking; it is a very exact art. In mastering an instrument, one trains the hands, the mind, and develops coordination. There is little difference between learning notes or mastering chemical symbols. The training received in developing as a musician is invaluable in preparing a man for a scientific career and the skills gained through music are indispensable to the future scientist.

Throughout the years, I have made it a point to practice on my trombone at least one hour a day. Each evening I take out my horn and work out on music that I've never seen before. This rigid schedule may seem strange since I'm my own critic and have no teacher



←
MUSIC HAS A GREAT INFLUENCE on children. My sons (l to r) Gary Lee and Randy Allen have both learned to appreciate fine sounds because of my musical interests. My wife supports my convictions 100%.



THE DISCIPLINE OF MUSIC helps me in my daily work as a scientist, notes Dr. Dimond. "Each evening, I take out my horn and practice for at least one hour on music I've never seen before."



ORGANIC CHEMIST Harold L. Dimond stands at one of the entrances to Gulf Oil Corporation's main technical center at Harnarville, Pa. Off-hours, Dr. Dimond's chief hobby is the trombone.



Randy, who is almost eight, is just beginning to learn the trombone. With a little diligence and discipline, I'm sure he'll make it.



PASSING ON my musical know-how to our youth gives me much satisfaction. As one of the three adult members of a unique teen-age band, the Major Minors, I help talented high schoolers appreciate good swing.

prodding me. But though I sometimes set my sights too high and choose too difficult a piece, I never give up until I have mastered it to the best of my ability.

Actually, this is just a question of diligence or discipline. The same holds true for my work with Gulf. Almost every chemical problem can be solved in one or more satisfactory ways if one has the tenacity and willingness to bring it to a successful conclusion. The discipline I acquired as a youth from music is a lesson well learned, for it helps me daily in my work as a chemist. This is not an unilateral observation, I may add, for many of my colleagues at Gulf Research & Development Company who themselves are accomplished musicians also have expressed like views.

Music, though, has many other values for me. It is a wonderful therapy for pent-up emotions. I recall that during periods of long and sustained study in graduate school, I periodically would require moments of relaxation to relieve tension.

This use for music is, I realize, not a common one. But in my case, I consider it most valuable since I believe that if it were not for this outlet, I should have had a great deal more difficulty with my studies. I might add that this also is a constructive way to "let off steam" at home when the wife returns from the shopping center with too many purchases or the children misbehave!

Beyond this, however, music is a wonderful morale-builder. As a child, I was extremely shy. Gradually, this shyness was defeated as I improved on the trombone. Although it didn't occur to me then, I now realize that a good performance on the horn helped build up my confidence. I soon learned that the only difference between success and failure was simply a question of understanding the material.

Thus, thorough familiarity with music became for me a springboard for an equal facility with science.

After all, the confidence and proficiency required to stand up solo with a horn before an audience is no different than that needed to present an oral report in the classroom or at a laboratory staff meeting.

Music is not simple; it is a complicated business. To be a good musician, one must learn the scales; figures; must be able to read, write and arrange; understand harmony; play "off the cuff"; and develop style. This takes a great deal of patience and practice. But it is indeed rewarding, for the better you perform these tasks, the more you enjoy them.

The same fundamentals learned in music apply to science. Basic scientific (Turn to page 69)



MUSIC IS WONDERFUL THERAPY for pent-up emotions following long periods of sustained and arduous study, observes Dr. Dimond at his laboratory desk.



PREPARING A SAMPLE for analysis, chemist-trombonist Harold L. Dimond washes a reaction product in a separatory funnel.



ONE OF MY GREATEST PLEASURES is to play along with a good recording, notes the Gulf scientist.

Increased Interest In Brass Chamber Music

By Willard I. Musser
Assoc. Prof. Music
State University College of Education
Crane Department of Music
Potsdam, New York

The rising prominence and increasing popularity of brass ensembles is just one more musical phenomenon of the past twenty or more years. When in the 1930's and 1940's school bands began to multiply, progressive music educators began to realize that membership in the larger bands was not enough to prepare the student for a thorough and well-balanced instrumental background. They knew, besides teaching the student on his instrument, actual practice in ensemble playing was a vital necessity to his over-all instrumental training. To overcome this hiatus in the student's training, educators included ensemble playing in their program, feeling that in this way an invaluable experience would be made available to the student by his participating in a smaller group. In this way the student would have the experience of working in a group in which each instrument was "exposed" and each player answerable for his more personal share in the over-all effect. Furthermore, the intimate nature of performing in such a small group appealed to the students because it tended not only to develop individual responsibility and musicianship, but also afforded the opportunity to study and perform works of all periods more suitable to a smaller group.

One begins to realize the significance of this new development in the field of music education by the vast amount of fine brass literature now available and the increased recognition given to this training medium by many educational institutions on all levels. One must also take into consideration that practically every major symphony orchestra boasts of its Brass Ensemble. These professional

ensembles are, generally, made up of first chair men. Their field of endeavor is not restricted to regularly scheduled concert performances, but is also aimed, as an educational aid, at students in schools and colleges. Many of these professional ensembles, in collaboration with the various music departments, conduct concert-clinic programs and demonstrations.



Willard I. Musser

The Brass Ensemble is not merely a present day innovation. Since early times brass instruments were used, but primarily as instruments for the out-of-doors. It was not until the late nineteenth century that the brass really began to be used as indoor instruments. This was due in part to the invention of the piston valve, improvements in in-

strument construction and in mouthpiece design. Their entree into the concert and operatic world was made possible by such great composers as Wagner, Brahms, Tchaikovsky, Berlioz, Richard Strauss, Mahler, etc. writing opulent brass scoring into their works.

The brass instrument of today is capable of producing powerful dynamic sonorities, subtle differentiations in tonal effects and dynamic gradations down to the lightest pianissimo. Recently the fluegelhorn, the mezzo-soprano voice of the brass family, has again made its appearance with the trumpet, trombone, tuba, and French horn to round out the Brass Ensemble. Perhaps, at this point, a brief resume on the fluegelhorn would be in order.

The fluegelhorn, originally a member of the keyed-bugle family, is a tapered-bore instrument usually with piston valves. Because its mouthpiece is more funnel shaped and its bore is considerably more conical than that of the cornet and trumpet, the fluegelhorn produces a broader, mellower tone.

The fluegelhorn is not a new instrument. Its ancestor, much like our common bugle in bore, can be traced back to the very early centuries. According to Curt Sachs, the instrument was first constructed in Austria between 1820 and 1830 and its original German name has ever since been preserved in the English-speaking countries. There is much evidence that these instruments were very popular in European bands throughout the remainder of the 19th century and have continued to maintain their prominence up to the present day.

In America, the fluegelhorn has not

always been included in our "regular instrumentation". To most listeners, even to many professionals, it was only a name in the reference books; but, now it ceases to be just a historical item. Many of our famous composers are now writing for the fluegelhorn, including it in their original compositions for band. Among these is Heitor Villa-Lobos who scored for fluegelhorn in his recent "Fantasy in Three Movements for Wind Orchestra". It has just recently made an entrance into the symphony orchestra. Ralph Vaughan Williams, with his acute sense of color, heard or had the fluegelhorn's ideal mezzo-soprano brass quality in mind for when he recently wrote his "Ninth Symphony", he created for it several very lovely solo passages.

The Brass Ensemble can best be described as an instrumental group with a minimum of players with usually, but a single performer to each part. Music for such a group must truly be called chamber music.

The training one receives from participation in such a group is not only valuable in music, but is, in a sense, an education in the art of living. The player in such small ensembles learns that not only must he be able to play his part adequately, but must at all times, even in his solo passages, subordinate himself to the good of the group as a whole. This is invaluable training because he learns to be both leader and follower, and unlike the performer in a large group, who is so preoccupied in the playing of his section that he hears little more than the part he is playing, he develops the ability to hear what is happening in all the parts all the time.

The small ensemble player also develops a sense of appreciation and consideration for others, for he learns no group can be effective unless its individual members realize that a unity of interpretation and a desire for each member to do his best for the good of the whole must supersede any desire of self-importance. Participation in a small group also tends to develop the ability of self-criticism, the desire for accuracy, the ability to adapt, to preserve . . . qualities beneficial not only to musical growth, but in every field of endeavor.

Performing in the small ensemble also helps the student to have a better understanding of the larger musical forms. Music for the small ensemble is built along the lines of the symphony and because it is presented with few instruments it develops a closeness of attention to what is happening in the total musical structure.

The Brass Ensemble is practicable in

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You — Mr. Band Director —

Music Educator?

By William Funke, PBM
Director of Music
Haxtun Public School
Haxtun, Colorado

Mr. Band Director, you, like all of the other teachers in the United States of America have recently come to realize that your job is one which is filled with dangers. The recent attacks upon American education as a whole have caused a great many confused thoughts in the minds of teachers. It is true that most of the criticism has been directed at the quality and quantity of science and mathematics being taught in our schools, but once in a while the terms "fads" or "frills" will be voiced. These two words are the ones which should cause you some apprehension. To be blunt, American music education is in a position to be severely chastised by many critics who can see only the sciences and mathematics as a "cure-all" for the ills of the world.

Answering Criticism

It seems to be natural for one to fight back at such critics with a blind and confused fervor, but this type of reaction only serves to add fuel to the fires of criticism. No, you cannot answer criticism in this way. Band directors and orchestra directors have sought to justify the existence of school music organizations by stating all the great benefits of music such as discipline, leisure time activities, health, and many more aspects which can only be called important by-products of music and not prime objectives. By falling back on these "cushions against criticism" as a means of justifying your program, you are actually to some extent endangering it.

McMurray writing for the National Society for the Study of Education states that:

The danger to music education is that by claiming contribution to a variety of specific and non-musical outcomes, music educators will unintentionally

*give support to the feeling that music is an unessential frill.*¹

At first glance this statement may seem like educational doubletalk, but upon closer scrutiny the meaning becomes clear. If the only reason music education programs have for existing is to foster a group of results that can be better developed by some other field of endeavor, then indeed the whole program is in a precarious position. How could music educators have come to arrive at this state of almost apologetic being? It must be that directors themselves have failed to realize the value of music and its effect on human beings. This sad situation has been aided in part by uninformed administrators seeking to justify the music program and in part by pressures from the general public which demands sensational and somewhat superficial results.

If you are to bear the title "music educator" your program must have more adequate justification than that just discussed. McMurray has stated in a sound musical way why a music education program is justified. It deserves your consideration.

Music education is justified because when the more refined portions of our musical culture are communicated, the person to whom they are communicated will find in music what he would not have been able to find otherwise, thereby expanding his environment and increasing his power to find a good life
(Continued on next page)

¹Foster McMurray, "Pragmatism in Music Education", *Basic Concepts of Music Education*, Fifty-seventh Yearbook of the National Society for the Study of Education, Part I (Chicago, Illinois: University of Chicago Press, 1958), pp. 30-61.

through deliberate guidance of his behavior and its outcomes.²

With this statement the first thought of this discussion closes and leads us to the question indicated in the title "Music Educator?" Yes, before you can consider yourself a music educator, you must be sure that you educate musically.

Now, in light of the statement of justification given above, estimate what percentage of the music programs, and more specifically band programs, in effect today could, with any degree of honesty, be classified as music education? If you are completely honest with yourself the answer you get will not be cause for joy. We as band directors must do a great deal of soul searching and critical evaluation of our own programs. For a time let us forget all of the reasons we usually give for our actions. By these I mean, "I have a football band," "my community demands so much from the band," "the players are loaded with activities," or "the kids don't like good music." These are all factors and unfortunately they are powerful factors in determining our course of progress.

Theoretical Knowledge

Let us discuss some other factors which should help determine our course. Do you believe that a knowledge of theory (keys — rhythm — notation — harmony) is necessary if your students are to want to play in musical organizations when they leave school, or if they are to better understand the music that is all about them? There is no doubt that you agree to this. Are you providing an opportunity to gain such knowledge during the rehearsal, not just superficially and accidentally, but by planned discussion of such facets of music. If you are not, then your students are being denied one of the refinements of music. They are being denied a chance of becoming more literate performers; therefore, the program is not music education.

Music History

The next area which is vital to the music program which would be educational is that of history, forms, and literature. You can almost hear the loud shouts about these subjects having to be taught in the general music class, as certainly they should be, but is a subject more meaningful when taught as abstract fact or when it is in conjunction with a personal experience? The answer is obvious.

The band director who truly has the interest of his students as his prime motivation will not allow the rehearsal to become a massed technical exercise,

but will use it to impart bits of related historical knowledge whenever the opportunity arises. We hear much about integration of subject matter. *Certainly no one can deny that elements of musical knowledge must be integrated into the rehearsal if the students are to achieve any degree of musical growth.*

You as a director are responsible also for teaching your students the basic forms of music, symphony, fugue, and the other most common forms. This is most important to the furthering of their musical knowledge.

Present Good Literature

As a leader of young people every director must make sure that a great amount of good standard music literature is presented to his students. The obvious way to present good literature, of course, is in proper selection of music to be programmed and rehearsed. None of the readers will deny that *all too often* we yield to the general public and the players in selecting music. Certainly these groups are to be considered and satisfied but not to the exclusion of all worthwhile literature. Remember the section of the statement justifying music education which states "the refined portions of our musical culture" must be presented. In the case of the band, more and more good contemporary works are being published, and there are some fine transcriptions of standard literature which can be used. We cannot present all the literature necessary by playing. The director of a band or orchestra must use recordings. If this is not done by the directors, many students will never be exposed to, or shown the value of, our musical heritage and the vast resources of the world's great music.

Once again come wails from disgruntled directors about *how time consuming* the teaching of history, form, and music literature must be, but if a director believes that these elements of music are important, and he must believe they are important, then the time spent on such activities cannot be thought of as lost.

*In and through our program we will try in every possible way to widen the cultural horizons of children and young people and to lead them to a growing awareness of the vast range and variety of human experience.*³

This awareness is necessary for musical growth which in turn is necessary if a program is to be considered music education. Are you a MUSIC EDUCATOR?

³James L. Mursell, *Music Education and Principles* (New York: Silver Burdett and Company, 1956), p. 65.

The Individual Student

The final area in which you must examine your program and your teaching is that of *relating music to the child*. This is most necessary in determining if your program is based on educational values, or if it is based on entertainment values. Relating music to the child's life is one of the most important parts of your job. Mr. Director, *if this is not done*, the result will be that your students may become pawns which you use to play a giant game of chess. These are severely critical words, but if we are honest we must admit that in many instances students are "used" instead of served. This can no longer be tolerated in a publicly supported educational system.

What is meant by relating music to the child? Every human being is a different entity with varying emotions. To each and every one music has a different meaning and those meanings must be respected by you. This is not to say that you are not to guide him to higher values than those he possesses, that is part of your responsibility, but in doing so you must allow musical experiences which are important to the child to be important to your program. These experiences can be a great resource for discussions of various functions of music and can even be a determining factor in selecting music to be played by the band or orchestra. Integration is an important part of education. *Is your program based on "music education"?*

Yes, your program may be considered of frill by some, but if you can justify its existence by educational values, and not just by by-products your position is sound and secure. Your administrator will back your program with no qualms if it is truly music education.

*Principals and administrators will welcome a clear cut statement of purpose and position from teachers. They will realize that music in the school system exists for the purpose of educating children musically and not for the sake of community prestige, filling trophy cases, or increased revenue.*⁴

We have a wonderful profession that is full of possibilities to lead young people to a life of better understanding of music, and a fuller enjoyment of music. Let us make sure that we do not confuse music education with spectacular results of performance and thereby en-

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⁴Oleta A. Benn, "A Message For New Teachers", *Basic Concepts of Music Education*, Fifty-seventh Yearbook of the National Society for the Study of Education, Part I (Chicago, Illinois: University of Chicago Press, 1958), pp. 339-355.

²Ibid.

Now the United States of America has a wonderful new place
for its highly talented young students —

Interlochen Arts Academy

As told to Forrest L. McAllister

Dr. Joseph E. Maddy, President and founder of the Interlochen Arts Academy at Interlochen, Michigan, has informed this writer of the establishment of a new boarding school for talented high school students. Scheduled to open next September 10, enrolling approximately 300 students, the Interlochen Arts Academy will offer a complete college preparatory curriculum in addition to highly specialized training in music, art, drama, and dance, utilizing the winterized facilities of the famous National Music Camp.

"Music offerings will include a 100 piece youth symphony orchestra," said Dr. Maddy, "also a symphonic band choir, chamber music, composition, conducting, and private lessons in all instruments and voice. Frequent concerts, broadcasts, television performances and recording sessions will provide training not available elsewhere in winter. The Interlochen Arts Academy is an outgrowth of 33 years of highly successful training of gifted young people at the National Music Camp in summertime," said Dr. Maddy, "and it will apply the same principles of competitive educational achievement in winter as we do at Camp in the summer."

"In this climate of mutual interests and opportunity to concentrate for extended periods of time, these carefully chosen students are sure to achieve goals which they could not attain under normal day school conditions."

"Classes will meet six days a week and will take advantage of the most advanced audio-visual learning techniques in all academic subjects. Evenings will be devoted to special rehearsals, recitals,

lectures, concerts by visiting artists and faculty members, and social events, followed by a period of study before taps at ten."

"There will be no week-end vacations", Dr. Maddy said, "Instead there will be special activities and opportunities for participation in hobby projects, seasonal sports, unusual arts programs such as oratorio or operetta rehearsals and concerts, radio, television and recording projects, field trips, and individual practice."

"Small classes in academic subjects and private lessons from artist performers in arts subjects will provide for accelerated learning in keeping with the talent and intelligence of the students. Five class periods a day will be devoted to college preparatory academic subjects and five hours a day will be reserved for specialized training in music, art, drama, and/or dance. Mild but persistent competition — in keeping with our American way of life — will provide motivation and promotion by achievement instead of the usual plan of promotion based on the number of hours spent in class."

"The Academy will be open to talented students from grades 9, 10, and 11 the first year and from grades 8 through 12 the second year and thereafter. Some scholarships are available for outstanding players of instruments needed to complete the instrumentation of the symphony orchestra and band — string basses, bassoons, harps, etc." according to Dr. Maddy. "The ultimate aim is to provide scholarship assistance to all worthy applicants."

"The school was organized to meet

the demands of parents of talented young people attending the National Music Camp, whose main interest is in the arts, to enable them to continue their intensive study in these fields and at the same time have the opportunity of doing their college preparatory academic work."

"Health and personal guidance are major considerations in the planning of the Interlochen Arts Academy where the school must take the place of the home during most of the year," Dr. Maddy continued. "Physical education, including personal sports, will be aimed at developing rugged health and good sportsmanship among all of the students — without interscholastic sports."

"There is no other secondary boarding school in America which is dedicated to concentrated training in the arts fields in addition to academic schooling leading to college entrance." Dr. Maddy described the facilities of the new school to be 'the very best' and the faculty to be made up of artist teachers as well as academic teachers who have definite interests in one or more of the arts.

"Among the features of the Academy during the first year will be many guests who have achieved world acclaim as artists, musicians, dancers or composers," Dr. Maddy added. "These people — symbols of achievement in their fields — have been invited, not just to perform, but to meet and talk with our students on an informed basis and to discuss with them their careers. Among those who have been invited are Robert Frost, Aaron Copeland, Thomas Hart

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THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

AMERICAN SCHOOL BAND *Directors' Association*

ASBDA OBJECTIVES CONTINUE TO BE REALIZED

By Phil Fuller
ASBDA Editor

The American School Band Directors' Association was organized by forward-looking individuals who believed implicitly in the inherent values of instrumental music as an integral part of the curricular education of American youth. They believed that by banding together the outstanding band directors from all sections of the country the potential for improvements in various phases of band activities was unlimited. The concept of "selective" membership was in keeping with the objective of developing an organization, the membership of which, would represent the ultimate in collective experience and ability to work together towards achieving a common goal.

Although the first conventions were concerned primarily with the development of organizational mechanics, the development of philosophy, aims and objectives, were also items which shared proportionate consideration. As a result the ground work was laid at these very first meetings which made possible the development of the focal point of action, and the direction in which future thought and energies were to take was firmly established with the "ASBDA Research Committee", with Dale C.

Harris as Chairman. This committee, originally called the "Continuing and Comprehensive Program for the Improvement of School Bands" became the hub of research projects undertaken by the Association. It set out to accomplish tasks which, at the outset, appeared to be so monumental and all-encompassing in scope that deadlines for accomplishment were not set. It didn't take long, however, before the calibre of ASBDA membership became apparent, and projects which at first seemed to be destined for far-future accomplishment were brought to fruition quickly and efficiently. This includes research projects and compilations which have been acclaimed by educators, musicians, publishers and music tradesmen as some of the most exceptional and outstanding achievements of their kind. There is no doubt, but that ASBDA has, in a short period of time assumed a role of leadership in the band field which is enviable by any standards.

The most recent, and possibly the most obvious achievement to directly affect all band directors is that which was announced in last month's column regarding the "Standardization of the Band Score". It was announced last month that Shawnee Press, Inc., would carry a statement in future publications regarding the distribution of parts in the band score. The statement will read "Instrumentation and distribution of parts in accordance with ASBDA Rec-

ommended Standardized Band Instrumentation". Mr. Earl Willhoite, educational Director of Shawnee Press had this to say in a letter to this editor:

"Insofar as possible we intend to follow in the future the ASBDA Recommended Standardized Band Instrumentation. We are happy that your Association has taken a firm stand on this matter and has taken positive action on a matter which demands standardization and on which there are such divergent opinions.

"We believe certain items fall within the province of composers, publishing production departments and editors and should be left to the discretion of those individuals and committees. We hope your Association can permit us to continue to exercise discretion and make decisions in these areas —

"A — Full score and/or condensed score — We do not produce a full Score for all numbers. Concert, Contest and study numbers demand a full score; often a condensed score will suffice for novelty and program type numbers with obvious distribution of instruments.

"B — Back-to-Back Parts —
"C — Order of Instrumentation—"

The association is deeply appreciative of the action and position taken by Shawnee Press, and the courteous considerations which have been extended by Mr. Willhoite. We have received



ASBDA BAND OF THE MONTH . . . We take pride in presenting the outstanding Class "B", Bethany Senior High School Concert Band of Bethany, Oklahoma. Under the direction of ASBDA'er Robert Dillon, this band has been a consistent winner in State competition.

word that another major publisher has agreed to use the ASBDA recommendations on a sort of 'trial-run' basis. The important point is that in all its efforts ASBDA has demonstrated that band directors can unify themselves and take positions with a clear demonstration of organizational solidarity. It is achieving its goal of "Improvement of Bands!"

Honors

ASBDA can be proud of the fact that the first five band directors to be honored by receiving the "MAC" award are all ASBDA members. They were not chosen because of ASBDA affiliation, but because their individual achievements have placed them in an undisputed position of leadership in the school band field.

Also to be congratulated are the two ASBDA members who have been selected to direct the United States of America High School Band which is to perform in Europe in 1962. The co-directors are Bob Dean and Everett Roberts. Roy Martin, Editor of "First Chair of America" and sponsor of this project has this to say about them:

"Robert Dean and Everett Roberts were selected as co-directors of the band upon the recommendation of a number of outstanding men over the nation on whom we depend for information. It was the unanimous feeling of those consulted that both of these men would do credit to the United States of America as co-directors of this great band."

Convention News

Anyone who knows Mac Carr, President of ASBDA, knows that he is a live wire. However, unless you have worked with him on a convention committee, you are unaware of the speed and insistence with which he moves the group toward completion of plans. During the past few months Mac has made many trips to Cleveland, has held the committee in meeting until 3 A.M. and has personally listened to the bands you will hear at the convention. Among the dozens of other items of interest at the convention will be a tour through one of the major instrument manufacturing companies. Here members will be able to talk with experts in the manufacturing field and may find a solution to some of their personal problems. The wives of the Ohio committee have been placed in service also in planning this Ohio convention. Aside from the very many attractions in Cleveland itself, entertaining side trips to many unique institutions to be found in the Cleveland area are being planned by the ladies for the wives and families attending the convention.*

*News from Cleveland Convention by Dale Harper, Co-Chairman

President's Letter To Our Members

This month I would like to discuss with you some of the liberties and franchises that have become your heritage through your membership in the American School Band Directors' Association. These items are so commonplace that we, as members, are wont to take them for granted, yet they represent, permissiveness incomparable to any other organization of its kind.

Not only have you become the bargaining agent for bands in your state and region but because of your high standards of music, your esteemable position in your community and your ability to present a transparent facade of personality, you represent a cross section of the entire school band field. Thus by your sincere efforts and accomplishments, you have earned the right to represent as an organization, all the school bands of America.

Consider the fact that you are literally your own boss. You have never affiliated or compromised your position with any other organization, be it manufacturer, publisher, newspaper, magazine, professional musician or with College and University personnel. You make the rules by which your organization is administered, then you live with them in accord and harmony. You have a Constitution that is worthy of the best there is to offer and one that you have every reason of which to be proud. It was made by you and for your use, thus the benefits are far reaching, as they should be, to every school band in this country.

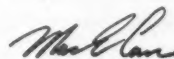
You have said there shall be no discrimination against any band director regardless of their sex, race, creed, color or religious affiliation. You have further said that membership shall be open to all worthy school band directors who can meet several minimum standards of musical ability, a level of efficiency and possess the qualities of leadership proven

by your further development in the field of school bands. You have said it shall be an honor to become a member of the American School Band Directors' Association, with a singular objective being to promote better school bands in America.

I must caution you at this time, there are those people who will present to you arguments and reasons for the relaxing of these standards and ideals. At this point, you should be ready to stand up and be counted by the terms which combat this extraneous and salacious propaganda. Remember that the last contest is always the one you must win. Be proud of the things you as members have accomplished. Be not afraid to praise with dignity your organization, be informed and above all be humble but firm in your belief of the right to abide by the standards you have said shall be ours.

Whether we reach the pinnacles of success now or at some future period of time or whether we falter at the abyss of mediocrity, will depend in direct proportion to your personal pride, your inherent attitude and the strength of your beliefs in these ideals as a heritage of your freedom.

yours in the faith



Mac E. Carr

The following bands will present a 30-minute concert at the convention. A feature of each concert will be the performance of a manuscript number by an ASBDA member. Any member having a manuscript which they would like to have performed by one of these bands should send it to: James E. Croft, 617-A Central Street, Oshkosh, Wisconsin.

Convention Performing Groups

Cleveland Heights H. S. Band — John Farinacci, Director

Northwest High School Band — Canal Fulton, Emil Puffenberger, Director

Ross High School Band, Fremont, Walter Sells, Director

Conneaut High School Band, Kaarlo Mackay, Director

Hopewell High School Band, William Erwine, Director

Braceville High School Band, Joseph Frankie, Director

Euclid Senior High School Band, Dale Harper, Director

Euclid Junior High School Band, Arthur Sydow, Director

Oakwood High School Band, Dayton, Fred Walker, Director

ALL STATE ASBDA BAND — Directors not set yet.

Ohio State University Concert Band — Dr. Donald McGinnis, Director

Oberlin College Faculty Woodwind Quintet, George Waln, Director

The planning committee is certainly presenting an imposing musical fare for this convention, and one which should give a realistic picture of the band work being done in this state. There will be more convention news in each of the

(Turn to page 68)

N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

A Review of NCBA Philosophy

When the August (4-5) convention is held on the campus of the University of Notre Dame it will mark the 8th annual meeting to be held at that institution. The University of Notre Dame gave birth to our great organization, nurtured it and encouraged it until it has become the only Catholic Band force in the United States.

Possibly one of the most noteworthy aspects of the NCBA has been its steadfastness of purpose and its stubborn will to achieve its goals. The organization has gone its way developing and refining its primary reason for being. Statements of motives made in 1952 are essentially the same as in 1961. During this span of time many dreams have come true and new horizons have developed thanks to the deep insight of our chartering group. It seems worthwhile to quote statements made through the years that seem particularly indicative of NCBA philosophy. Possibly these remarks made by dedicated men

of the NCBA will serve to inspire us in the continuance of our great effort.

"Progressive action by Catholic Bandmasters to improve the status quo is the only thing that can possibly develop the overall Catholic band picture."

"A primary purpose of the NCBA has been to approach band music from a Catholic viewpoint which implies that we must understand its spiritual, moral, and cultural values."

"The symphonic band is an additional force in the parochial curriculum to help maintain the propriety and dignity inherent in the Catholic educational system."

"The pride of the Catholic or any other private curriculum is that it can stress the academic, the artistic, and the religious with equal fervor."

"A main objective is to establish the Catholic Band and Catholic Music on the highest possible plane."

"In order to approach band music from a Catholic viewpoint, we must first understand its spiritual and moral, as well as its cultural value."

"We do not need to justify instrumental music in the schools, we need only to explain why we do not have it."

"The most potent forces in the world are faith and music. Combine the two and the result is goodness, faith, and the love of beautiful things. What better aims have we in a world torn with doubt, distrust and aggression."

"The NCBA is a listening post for the signs of the times in the Catholic world and continues to fill, in a most virile manner, the role of advisor, participator, and leader in the continued improvement and development of the Catholic band."

"The NCBA does not look at music as a competitive way of life, but as a means and method of embracing the whole man; morally, spiritually, and mentally, through the study of beauty in its truest form — the fine arts."

"It becomes more and more apparent that music, in its universality, bridges all gaps, and the true ultimate of any art form results in a oneness of beauty attempting to understand and project the deep aesthetic experience to all creeds and philosophies."

"It is a moral obligation of the administration to justify why it has slighted the development of its students by not including the band in its curriculum."

"The NCBA is a source of hope and progress. It remains the progressive vehicle of the Catholic Band movement."

"In an organization as vital as the NCBA, each man and every one of us has pledged to unite in a constructive manner so that we might improve existing conditions and help chart a course toward more and finer bands and band music in our parochial schools."



Here is the magnificent "All-Star Archdiocese of Boston C.Y.O. Festival Band", which was under the Guest Conductorship of Arthur Fiedler, famous Boston Pops Symphony Conductor, and Artin Arsgunian.



Here is Augustine Hall, the new Men's Dormitory at Quincy College, Quincy, Illinois, which will be used as the men and boys' quarters during this Summer's NCBA Band Camp.

"There is only one answer for effective development and that is a concerted pooling of experience, talent, and vision toward a common objective."

Important Dates

NCBA Convention on August 4th and 5th at the University of Notre Dame, Notre Dame, Indiana.

NCBA Summer Band Camp from August 7th until August 14th at Quincy College, Quincy, Illinois.

Information Available

Please address all inquiries concerning the NCBA to Mr. E. T. Kanaskie, National Secretary, 4460 South Austin, Milwaukee, Wisconsin.

Archdiocese of Boston Holds Festival of Bands

The Catholic Youth Organization of the Archdiocese of Boston recently held a CYO Band Festival which included many bands of the Diocese. This indoor concert was the idea of Father Arthur Brown, of St. Bartholomew's Parish, Needham, who wanted to give the people of Boston a chance to hear their bands on a concert stage. Throughout the summer the CYO bands hold many marching and outdoor playing competitions at which they are very proficient. The new indoor concert gives the audience a better chance to observe the musical abilities of the youngsters.

Arthur Fiedler, the distinguished conductor of the Boston Pops, gratefully consented to conduct the young musicians in their first concert. The Festival Band was composed of over one hundred members coming from the various CYO units in the Archdiocese. During the five practice sessions the band was under the able tutelage of Dr. Artin Arslanian, of the Faculty of the Boston University School of Music.

Six of the Boston CYO Parish Bands, St. Agnes, Arlington; St. Berndan's, Dorchester; St. Bartholomew, Needham (The Host Band); St. Peter's, South Boston; St. Ann's, Neponset; and Holy Name, West Roxbury; arranged their

schedules so that they might participate in the Festival. The Monsignor James Coyle High School Band of Taunton, Mass. was also asked to offer their musical talents to the Festival.

Each of these bands presented two or three numbers for the enjoyment and benefit of the other bands and the audience. The Festival Band then offered seven selections conducted by Mr. Fiedler and Dr. Arslanian. In their repertoire were the following: 'Marchman-ship', Cable; 'Serenata', Anderson; 'Sound of Music', Rodgers-Hammerstein; 'Second American Folk Rhapsody', Grundman; 'Christmas Festival', Anderson; 'Russian Sailors Dance', Gliere; and 'March of the Steelmen', Belsterling. The Festival was held at the Donnelly Memorial Theatre which is owned by the Archdiocese in order to promote good entertainment.

The Boston television station WHDH has requested and made arrangements for the hundred piece festival band to appear on their half hour television show "Dateline Boston" sometime this Spring.

The End

Konn, Doty, and Detwiler Join RMC Executive Staff

Paul E. Richards, president of Richards Music Corporation, has announced the appointment of three men to the marketing staff of the newly formed music instrument manufacturing and distribution organization in Elkhart, Indiana.

The announcement of the company's formation was made recently in a merger move involving three Elkhart firms, the E. K. Blessing Band Instrument Co., Inc., the Martin Band Instrument Co., and Musicade, Inc., and one from Cleveland, Ohio, the F. A. Reynolds Co.

RMC will also be exclusive distributors for the internationally known Roth violin line, under contract with Scherl and Roth Inc., of Cleveland and of both the custom built Pancordion and the Italian made Crucianelli model ac-

cordions, and Panaramic electronic instruments and amplifiers, under contract with Pancordion, Inc., of New York City.

Joining the RMC staff are Frank Konn, former Conn Corp., advertising manager, who will assume the new post of director of advertising and sales promotion for RMC; Coles Doty, Jr., former Conn Corp., educational director and district manager who will serve initially as product planner for the new corporation; and Charles Detwiler, also a former Conn employee, who will head RMC's market and sales analysis department.

Mr. Konn, formerly of Cleveland, was with the Conn Corp., for more than three years. Before moving to Elkhart, he was advertising manager for the Northern Ohio Appliance Corp., of Cleveland. He studied music at Cleveland College and Cleveland Institute of Music. During this time he became well known in northern Ohio professional music circles as a percussionist with both dance and symphonic groups. He studied advertising at Western Reserve University and Fenn College.



Frank Konn

Mr. Doty majored in music and music education at New York State University Teachers College. He has played with both symphonic and dance bands and, while studying engineering at Virginia Military Institute, he directed a 95 voice choir and a dance band at the college. He has served both as instructor and clinician on various instruments and has lectured before a number of music education groups.



Coles Doty, Jr.

Mr. Detwiler served as sales coordinator, analyst and administrator for Conn for the past seven years. He studied business administration at Indiana university center in South Bend, Indiana.



Charles Detwiler



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

Our National President, Dr. Milburn E. Carey, has reported that the most successful single chapter installation which we have had thus far took place in Brookings, South Dakota, when the Sigma Chapter was established with thirty-four charter members. The officers of the Sigma Chapter are:

Ray DeVilbiss, Univ. of So. Dakota, Vermillion, President
Donald McCabe, 1501 E. 24th, Sioux Falls, Vice-President
Harold Hamaker, 805 W. 4th, Mitchell, Secy.-Treasurer
Ardeen Foss, 1504 S. Spring Ave., Sioux Falls, Board Member
Gale Gilgenberg, High School Bandmaster, Hot Springs, Board Member

President Carey further states: "This is the largest charter membership in the history of our Fraternity. The new chapter of our Brotherhood will be fine assets to our organization and I am sure all of the initiates will receive the benefits our splendid honorary order offers. Congratulations to SIGMA and all its members on this occasion. I was pleased to receive honorary membership in the S. D. Bandmasters Association."

We have just come from an outstanding meeting of the Alpha (Texas Chapter) which was held in Dallas recently. The newly elected officers are:

President, J. W. King, Jr.
Vice-President, J. R. McEntyre
Secretary-Treasurer, Jack H. Mahan
Board of Directors, Bill Tregoe and Phil Baker

It was voted to continue the Marching Clinic that is held each summer at the Texas Bandmasters' meeting in San Antonio; to continue the program exchange and the tape and recording exchange that have previously been established. It was decided that there will be regional meetings for each of the

seventeen regions of Texas. A chairman was appointed for each region who was designated to be host for a get-together of Phi Beta Mu members within the region. The regional meetings promise to be rather carefree, wholesome and interesting. They will run the gauntlet from spaghetti suppers to fishing outings. The only stipulation is that sometime during the get-together there will be serious discussion centered around "What Does Phi Beta Mu Mean To Me" and "What Can I Contribute to Phi Beta Mu".

At this writing there are two prospective chapters expected to be installed within the month. Watch this column for further details.

The membership is asked to be looking for the annual national ballot that will be sent shortly after this column is received. There will be the normal election of officers plus a request that the membership authorize Phi Beta Mu's participation in an International Band Directors' Congress. We, who have firsthand information as to the worth of such an opportunity for a "meeting of the minds" urge you to vote in favor of Phi Beta Mu's participation.

Send all correspondence to Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

The End

Don Gillis To Conduct Honors Band At Ferris

Don Gillis, noted American composer and Vice-President of the National Music Camp, will be the guest conductor of the 4th Annual Honors Band Clinic of Ferris Institute, a state college, Big Rapids, Michigan, on June 9, 10 and 11.

Guest conductors in the past have included George C. Wilson, Michigan Music Camp; Frederick Fennell, Eastman School of Music, and Lt. Colonel Hugh Curry, Conductor of the U.S. Army Band.

Dacho Dachoff, Director of Music at Ferris will also conduct during the week-end activities which mesh the talent of top high-school musicians from throughout the western sector of Michigan.

Sounding Off

By Charles Holt

Music Directors, Parents, and School Administrators are invited to write to Charles Holt and tell him of their "pet-peeve". Address all correspondence to Charles Holt, c/o THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

My "Pet-Peeve" for April will be on the subject, "Improper wearing of the band uniform while off-duty". During the past several years I have become very annoyed at young school students who wear their uniforms in a manner that is unbecoming to their school, their community, and to the entire band program. How many times have you walked down the street at a district or state contest and noticed students with their band coats open, or partly buttoned, hats cocked on the back of their heads, and even smoking a cigarette? Who is to blame for this shameful exhibition? Just one person, the band director. It is like the old adage, "Like father like son", only change it to, "like director, like students".

The band uniform is a mark of distinction. It should be worn accordingly. The hat should be worn *straight*. The coat should be completely buttoned, and if belts are worn, should be buckled and in their proper place. If the uniform becomes uncomfortable during the "off-duty" hours, it should be taken off completely and sport clothes or other apparel substituted. Girls are just as much to blame for improper wear of the uniform as boys.

Smoking in uniform should be prohibited. It gives the wearer the appearance of being a common "hood". I remember well the strict discipline that my former High School Band Director, the late A. R. McAllister of Joliet, Illinois fame, developed in his national championship bands. Smoking was prohibited while in uniform. Even the wearing of band trousers constituted a "no-smoking" rule. Offenders were immediately expelled from the band. Any bandmen discovered not wearing the uniform in a proper manner at *all times*, was expelled from the band. The Joliet Township High School Band had, and as far as I know, still has, the reputation for being a well dressed, behaved, and disciplined group of young teenagers.

May I suggest that you band directors (Turn to page 60)

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

Greetings! It seems like it was just yesterday we were saying "Happy New Year" and here it is getting around to spring. Tsk, tsk. Well, here is some new music that has been coming in since the last issue:

From Chappell & Co., Inc.:

Exodus (Main Theme) for Hammond Preset & Spinnet Organ and also for Hammond Chord Organ — arranged by Elmer Ihrke. Price 60¢.

From Theodore Presser Co.:

Under Mercury Music Corp. label: two marches: March from Egmont by Ludwig Van Beethoven and King Duncan's March from Macbeth by Giuseppe Verdi.

Both are arranged by Roger Smith and both are scored for "Full Band" \$6.00 — and for "Symphonic Band" \$8.50.

From Mills Music, Inc.:

A reissue of a Leroy Anderson solo "Serenata" containing suggested registrations for all makes of electronic organs — a beguine arranged for organ and priced at \$1.00.

Not long ago it was brought to our attention what could be a trend in organ playing — a trend toward "special arrangements" original and otherwise — to the complete exclusion of playing things "straight". It's fine to have ideas and to know what to do with them; but to get away so completely from the good solid basic straight organ can be a big fat mistake. There aren't that many clever ideas for specials in the average mind and as a result about a half hour of playing and "you've had it" — you've "shot your wad". In other words a specialist lasts just as long as he or she comes up with a new idea every note they play — no repetitions — and unless you're a "brain" you won't

stay in the limelight very long. Don't get me wrong: I'm for ideas — lots of them — but don't let the solid organ get completely lost in the process.

So now we're getting into spring and we wouldn't be at all surprised if the weeds are getting ideas of their own — and the spring house-cleaning has to be done — or finished — and/or the house has to be painted — or a room has to be redecorated. A million things to be done — all equally important — but please, we hope we have sown the seed well: when you're too tired to do any more work for a given day and there just isn't time to take a nap there is one thing that takes but a second: turn on the organ and play a tune. Keep up the practice when you can but always hang on to the idea the organ's fun, it's a way to relax because it is. An organ will respond to any mood you can possible be in: sad, glad, happy, moody, in love, blue, rain, sunshine, cloudy, even marching in a parade. It's all there if you've taken the time and energy to find it — and there's music to fit.

HAPPY PRACTICING!!

Waring Workshop To Give Exhibitors New Opportunity

This year for the first time, the Fred Waring Music Workshop will offer an opportunity to firms in the field of music education to meet with the music educators who attend this unique summer school. The Fred Waring Music Workshop, as it is now constituted, has been attended by over 10,000 educators.

The interest that these educators re-

flect is particularly significant because their reason for coming is purely professional enthusiasm and dedication — that is, they do not attend because they must, or because it will provide credit toward a degree. They do so only because they find their Workshop learning so valuable in their work. This factor makes this particular group of educators unusually responsive to new ideas, new techniques, and new products. It affords a complete recharging of their musical batteries. For this reason, the opening up of the Fred Waring Music Workshop to sponsorship by firms in the field of music education is being recognized throughout the industry as an immensely effective opportunity.

In addition to providing each exhibiting firm with display space and freeing a two-hour period in the daily program for exhibit visitation, there will also be an opportunity for each firm to make an individual presentation before the entire Workshop. The plan for this presentation, which can be a maximum of 15 minutes in length, must be submitted and approved by the Workshop director at least two weeks in advance. Staff members of the Workshop will be glad to assist in the presentation of any firm not wishing to bring its own "cast". It is confidently expected that the hour devoted to these presentations will be a high spot in the daily program.

Representatives of exhibiting firms will be invited to attend any or all of the Workshop sessions. Also, for their off-duty hours, they will have at their disposal a variety of vacation facilities for which the Poconos are famous. Several different plans for living at the beautiful Shawnee Inn are available, as well as many other attractive accommodations in the area.



Here is Fred Waring teaching a class of music educators "Tone Syllables", his system of correct choral enunciation. This year, Waring will allow each exhibitor fifteen minutes during a regular scheduled class to demonstrate his merchandise.

WE WELCOME YOUR NEWS



By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

"TECHNIC-BUILDING ORCHESTRA REPERTORY --- ----a Real Need."

Elizabeth A. H. Green, Associate Professor of Music Education at the University of Michigan, is one of the most successful teachers and most popular clinicians in the mid-west. The author of this column cherishes the years of professional association with Elizabeth and freely confesses his admiration (and a little envy) for her astute and enthusiastic perception of string problems and their solution. So, it was natural that she should be asked to contribute some ideas for this column, and I assure you, they are well worth reading. But, let her speak for herself.

"In attending state and national meetings of school music directors this past year, it has been apparent to me that a vital, new philosophy is beginning to emerge. In brief, it is that the teachers of the school music instrumental organizations are no longer satisfied with using only "concert" music in their rehearsals, but that they are demanding that materials be made available which will permit them to increase the technical skills of the entire group at once during the full rehearsal. There is a feeling that the many hours of the school year could be better utilized and could produce a better product if materials of a technical nature for the entire orchestra or band were in existence.

Last spring a questionnaire was sent out to a sampling of fifty orchestra conductors. The results showed the same trend that had been noticed in the state and national meetings. The teachers want to do a better, more serious job. They want to produce musicians of finer skills. But they need the right music of a technical nature for use in the large group rehearsals, geared to individual differences, before they can hope to put their aspirations into effect.

There showed, in all facets of the questionnaires, a demand for teaching materials which would carry on into the junior and senior high schools the instructional guidance which the young student finds in his early class-lesson books. It would seem that, at present, there is music for the technical training

of the student during two, and in some cases three, years in class lessons. Thereafter, the emphasis is placed entirely upon band and orchestra repertoire plus a few scales, rhythms and chorales. Unless the student is studying privately he does not contact the technical writings (études) which would further his progress.

This past year, Carl Fischer, Inc., of New York, has released a pioneer work in the field of large-group string instruction. It is my *Theme and Variations, an Etude for Teaching Orchestral Bowings*. This music is written for the average high school string orchestra. The conductor's score is completely edited with bowings and includes full explanations for the teaching of the technical problems involved. Students' parts are printed in such a way that the student can test his ability thereon, but, while he has access to the necessary information, he cannot use it as a crutch. The student's mind has to become active and he finds it necessary to acquire a real knowledge in order to give the music an adequate rendition.

This work is the first of its kind. It is hoped that it will pave the way for a new era in school music instruction, an era which will combine technical instruction with repertoire in each rehearsal on the intermediate and advanced levels, not relying entirely upon the repertoire to cover the problems inherent in the building of a fine instrumental technique.

School administrators are asking pertinent questions with regard to our "course of study" in the large group rehearsal. As long as we play only "pieces", we will have a hard time convincing the non-musical administrator that we are doing a real job of teaching (even though we are). As we emphasize more and more the need for cultural knowledge of the repertoire included in the world's greatest music, we can acquire eventually the same prestige that great courses in literature and the other arts attain in any educational structure. But until we build the technical equipment adequate for the students in the schools to perform these works, our hands are more or less tied. And until the school band has access to the great works of musical literature on a performing basis, this argument in our favor is virtually a closed door to us.

The finest of our music educators are demanding the opportunity to put out a better product. The publishers are ready to cooperate. What we have to do is to prepare and send in the requisite materials to build the kind of instructional program we want to live with.

The Editor Speaks

THE WHOLE TRUTH

Once upon a time there was a king who had a desire to know about the subject of economics.

But since he was running an absolute monarchy and had to make all the decisions himself, he had little time to study on his own.

So he called in a group of ten of the most eminent economists in his kingdom and asked them to prepare a statement of not more than 2,000 words which would tell him all about economics.

About 15 years later the head economist returned with the finished document reducing the whole science of economics to 2,000 words.

But it just so happened that at this particular time the King was awfully busy with a war on his hands and so he instructed the economist to get it down to 500 words.

Again the economists huddled and another 15 years went by and again the king was busy, this time asking that they reduce economics to a single page.

After ten more years had passed even this was accomplished, but then again the king was busy — this time negotiating an important treaty.

Finally, the king lay on his deathbed when the sole surviving economist tottered into the royal chamber exclaiming, "Your Majesty, I can tell you all about economics in one sentence."

"What is that," uttered the king?

And the economist replied, "Nothing is for free!"

Any way these words are written, it still remains the whole truth today.

I shall always remember the comment of a Chicago Symphony first chair player at a symposium at Northwestern University many years ago. "Well, as long as you music educators are going to have the youngsters in your classes for eight or nine years, why NOT teach them "professionally" and let them make a GOOD living?" (I would like to change his last few words to read "and let them acquire a life-long asset instead of a schooldays activity.")

I believe the conductors of our school organizations are quite ready to raise the standards of their product, as a group, if they can be given the tools to do so."

A two-volume folio for orchestra titled "The Belwin Orchestra Builder", by Fred Muller and Fred Weber, published by Belwin, with full score, is available to develop orchestra players from beginning stages through intermediate.

ACCORDION BRIEFS

A section devoted exclusively to
the Accordion Teachers' Guild, Inc.

By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

Accordion Conference week, scheduled for August 28th through Sept. 4th at the National Music Camp, Interlochen, Michigan, will be sponsored by the Accordion Teachers' Guild, Inc. Instruction will be supervised by William F. (Bud) Kuehl, of Chicago. Mr. Kuehl holds a Master's Degree from Northwestern University and is music supervisor in the public schools at Niles, Illinois. Mrs. Kuehl, also a graduate of Northwestern University with a Master's Degree, is music supervisor of schools at Medinah, Illinois.

Mr. Kuehl is recognized as one of the top authorities of the accordion. He has produced outstanding students, has presented many fine concerts in the past, and has a number of excellent compositions to his credit. He is familiar with all instruments and has made excellent band and orchestra arrangements. His suite "Miniatures", for accordion ensemble, was presented at a Forum in conjunction with the MTNA convention a few years ago and received much acclaim. Mr. Kuehl has acted as adjudicator chairman for the ATG National Accordion Contests and is considered tops in that field.

For Accordion Conference week at Interlochen, he has planned most interesting sessions. Class and ensemble work will be given and private lessons will be available to those who wish them.

Teachers and advanced students who enroll may bring their families or others with them who may like a week of wonderful vacation at the beautiful National Music Camp. Situated on two beautiful lakes, many types of recreation is available — swimming, boating, tennis, archery, picnics, etc.

Registration data for this week may be secured from the ATG Executive Secretary, Lari Holzhauer, Route 4, Box 208, Traverse City, Michigan. Registration deadline is August 5th.

The LaRue Mangelly School, Augusta, Georgia, has, for the past few years, operated a Day Camp at their school. Their school is ideally situated on large grounds, with a swimming pool and a recreation building. This August they

will have one week camp for students of the dance and one week for keyboard instruments, with stress being given to the accordion. Meals and lodging will be available at a nominal charge for those who wish to spend the entire week there — or students will be accepted for just days only. The address is La Rue Mangelly Accordion School, 2506 Peach Orchard Road, Augusta, Georgia.

The Confederation of International Accordionists (CIA) held their winter Congress in Germany in mid-February. Plans were completed for the Coupe Mondiale (World Championship Accordion Contest) which will be held in Italy in September.

The ATG National Accordion Contest is scheduled for Chicago, July 17th — adjudicator chairman will be William Kuehl who has officiated in this capacity in several previous contests.

In July the ATG will celebrate its twentieth anniversary and has planned to celebrate with an outstanding workshop on Friday, Friday evening and Saturday morning (July 14th and 15th). Important and valuable sessions which will be of much interest and help to teachers, is being planned and outstanding instructors will participate.

The ATG will have its usual exhibit room at the NAMM Convention (July 16 through 20th) and will hold an unusual and entertaining "Open House" for the members of the accordion field. The National Championship Contest of the ATG will be held on Monday, July 17th. Annual Board and membership meetings will be held during these days in Chicago. President Mort Herold of Chicago plans for these to be outstanding events in the accordion field.

Leo Scheer, conductor of the Abilene Symphony (Texas) and internationally known composer and conductor, has planned a valuable and most unusual Seminar which he is making available between the dates of May 1st thru August 31st. Mr. Scheer is known for his outstanding work in the accordion field and this two day Seminar will cover many subjects important for all teachers, such as "The Uses of Dynamics", "Phrasing", "Interpretative Effects in Ensemble", and many other important topics. Mr. Scheer may be contacted at 4057 Stratford, Abilene, Texas and he will be glad to send a complete brochure concerning the Seminar.

The End

THEIR R NOT KNOW MIS-STEAKS
INN THIZ HEAR PUBLIKASHUN . . .

—April Fool

U. of Mich. Band Still On Tour of Russia

ANN ARBOR — The University of Michigan Symphony Band will perform in 10 countries in Asia and Eastern Europe during its 25,000 mile tour which began on Feb. 18, according to officials of the U. S. Department of State.

The detailed itinerary calls for the 94-member group, under the direction of Prof. William D. Revelli, to perform a maximum of six concerts a week in Russia, Feb. 19 to April 15; Cairo, Egypt, April 16-21; Amman, Jordan, April 22-25; Damascus, Syria, April 26-28; Beirut, Lebanon, April 29-May 3; Nicosia, Cyprus, May 4-6; Ankara and Istanbul, Turkey, May 7-13; Sofia, Bulgaria, May 14-17; Bucharest, Romania, May 18-23; and Warsaw, Poland, May 24-30.

Climax of the tour will be a June 2 concert in Carnegie Hall in New York City.

The band will be traveling under sponsorship of the State Department with expenses covered by the President's Special International Program for Cultural Presentations. It will be the first college band to make such a trip.

The tour in Russia also will be the most extensive of any such sponsored group. It is expected that the band will appear in Moscow, Leningrad and Kiev.

Eastman Philharmonic To Perform At Inter-American Music Festival April 27

One of only two orchestras from the United States to participate in the Inter-American Music Festival April 22-30 in Washington, D. C. is the distinction accorded the Eastman Philharmonia Orchestra, composed of picked students from the Eastman School of Music, University of Rochester.

Conducted by Dr. Howard Hanson, director of the Eastman School, the orchestra will play Thursday evening, April 27, and will feature three world premieres of works by Roy Harris, Henry Cowell, and Cavargo Guarniere.

Other orchestras that will perform during the festival will be the National Symphony, conducted by Howard Mitchell; the Orquesta Sinfonica Nacional, of Mexico, conducted by Carlos Chavez,

(Turn to page 53)

Teen-agers Section

Millie Dwyer Teen-Age Editor

Bowling Green High Spotlights French Horn

By Toni Ilene Price
Bowling Green High School
Bowling Green, Ohio.

As one approaches the band room of Bowling Green High School, he is bound to be greeted with a medley of sounds. There is one, though, that stands out among the rest — this is the sound of Ceceila Buchman playing her French horn.

Almost every night after school she can be heard practicing her music lesson or solo.

Because of this practice and determination to learn, this sophomore has out-ranked the others in her section and is now playing second chair. She also enjoys playing in the school pep band.

Ceceila started playing her French horn in the fifth grade as the result of a test. She started under the direction of her present director, Mr. Ralph Faulk. Later, in seventh grade, she began taking private lessons.

The first contest she entered was a junior high district. She entered in events — a solo, quartet, and sextet. In all of these events she or those working with her were given a high rating.

At present, she is preparing to enter a solo in the district contest held at Bowling Green State University. Judging from her past performances, we are sure she will come out on top and go on to state.

At this time, the band is in preparation for the concert season. They have been working on several selections, including the required contest number. This is "Symphony No. 3" (Illya Muro-metz) by Gleire. It provides quite a challenge for the entire band, as all the sections and a few individuals are featured.



Ceceila Buchman

Taylor, Texas High Band Is On The Way Up

By Lana Stacy
Asst. Student Conductor
Taylor High School
Taylor, Texas

I am not an appointed teen-age reporter, but would like to be. However, I read your column in the Teen-Agers Section urging non-appointed reporters to send news. This article is news of the activities in our band as well as a tribute to our director.

The members of the Taylor High Band of Taylor, Texas are proud of the band as well as the individual members. Even the townspeople have joined in praising the band. This is quite an accomplishment, considering that football has always been "number one" in our town, and the band just sort of went by unnoticed.

What's the main reason for our band becoming a leading band in our district? Our marvelous director, Walter Whitlow, who came to Taylor four years ago with his wife, Bonnie, and two daughters, Terry and Tracy.

Taylor was sorely in need of an excellent director, and Mr. Whitlow really "fit the bill". He began working with the band the day he arrived and has hardly had a free moment since.

During football season, he works steadily on the shows and spends many hours making charts to simplify the routines for us. As a result, our half-time performances became better and better. This year, we were constantly praised and were even said to have "marched our greatest rival right off the field", which was quite a tribute. We recently showed our appreciation to Mr. Whitlow by presenting him with a battery-operated megaphone.



Walter Whitlow

When concert season rolls around, he is almost always working with the band, whether it be with sections or individuals. But Mr. Whitlow never complains and is always ready and willing to help in every way he can.

The real proof of the merits of Mr. Whitlow is the increased interest among the students of the band. Prior to his coming to Taylor there were few participants in their inter-scholastic contests. This has all changed. Last year, seven-teen medals were brought home from the solo-ensemble contests. This year, fourteen tried out for the All-District Band, and fourteen made it! Seven of these qualified to go to Region. Of these seven, two made the band, a clarinetist and a French horn player. The French Horn player was named an alternate to state. This was an excellent showing, considering that in previous years, no one even made the All-District Band.

As you can see, I am very proud of my band director, and consider him one of the finest persons I have ever been privileged to know.

The Swinging Downtown Joint Senior High School

By Judy Jones
Teen-age Reporter
Downtown Joint Senior High School
Downtown, Pennsylvania

Downtown Joint Senior High School is a swinging high. It will be more so around May 4th or 5th when the mixed choir presents the musical comedy, "Swinging High" by Mary Lacey, Paul Weirick and Al Polhamus. Whippetonians, the school dance band, will play for the musical. Choreography and acting aspects of the program will be worked out by members of the choir.

The annual mid-winter concert was held on March 24th. In addition to a full concert program, the concert band included highlights from Rogers' "Carousel". The Girls Chorus and Boys Glee Club sang during intermission.

The senior high choir is preparing a

variety of folk and popular tunes to present to local organizations during the coming season. The choir has already made several appearances, and have plans for many more in the future.

The Bucknell University Band will present a concert on April 10 in the high school auditorium. Musicianship and college life will probably be the main topics of conversation. After this affair, Downingtown High School Band members will open their homes to these students.

The Outstanding Soloist At Antelope Valley High

By Suzy Duce
Teen-age Reporter
Antelope Valley High School
Lancaster, California

Judy Ferrell is an outstanding clarinet soloist in the Antelope Valley High School Band. She has been a member of the band for four years and at the present time is vice-president of this organization.

Judy has a long list of music activities and awards that attest to her musicianship. Since her freshman year she has participated as a clarinet soloist and as a member of woodwind ensembles in Southern California Music Festivals and has received superior ratings. In 1960 she played in the All-Southern Cali-

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6	11	8	9
1	7	2	5

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RESULTS

8 seconds—average
6 seconds—very good
5 seconds—excellent
Over 8 seconds—your reactions are slow—

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vision Convention at Santa Monica on March 28.

She was awarded a scholarship by the Lancaster Kiwanis Club to attend the Idyllwild School of Music and the Arts in the summer of 1960. She also attended the University of Redlands Music Camp in 1960, was chosen as the outstanding girl and received a scholarship to attend this camp again in 1961.

Judy was selected as the outstanding senior girl in the Antelope Valley High School Band and was honored at the homecoming game at halftime.

Besides her school and camp activities, Judy has contributed a great deal to her community by performing as a soloist and as a member of ensembles for various organizations.

In addition to this, Judy has maintained a straight "A" average in her school work.

Scholarship Competition For String Students

The Colorado College in Colorado Springs, Colorado, is announcing a competition for talented string students. Winners in violin, viola, and cello will receive a full-tuition scholarship for study during the 1961 Summer Music School session, an 8-week period from

June 19 to August 11. Half-tuition scholarships will be awarded to second and third place winners. The competition is open to talented string students within the age limit 15-25 years.

Students wishing to participate must send a tape recording (monaural, 7½" per second) representative of the applicant's talent and advancement (performance time: approximately 10 minutes), to the Director of the Summer Music School, Colorado College, Colorado Springs, Colorado, before APRIL 10th. The recording must be accompanied by a letter of application from the student and a letter of recommendation from his present or last teacher.

First Class Or Coach?

A man was complaining that he had just bought a prefabricated house, and that it had cost him \$50,000.

"Fifty thousand!" exclaimed one of his friends. "Isn't that a lot to pay for a prefab?"

"Yes," said the home-owner. "It wasn't so much to begin with, but I told the factory I wanted it right away, and they sent it air mail."

Send us your NEWS



Judy Ferrell, Antelope Valley's Top Soloist from Lancaster, California.

fornia High School Band and this year was selected as a member of the MENC-Western Division Honor Band which performed for the Western Di-



P. O. Box 347, Park Ridge, Ill.

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THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Doing Our Best

Back in 1913 when the "Lady Elgin", enroute to Milwaukee from Chicago, was passing the Northwestern University campus in Evanston, something attracted the ship's passengers to the port side, causing the liner to turn over. Herbert Spencer, who was on the beach when it happened, swam out to the capsized ship several times to carry floundering non-swimmers to safety. On one trip he brought a mother and her child to the shore. After having saved thirteen lives he keeled over on the sands, exhausted and unconscious. As he returned to consciousness he could hear the bystanders talking about his heroic rescue work. However, the first words he uttered were, "They say I did well, but did I do my best?"

Music educators often feel that they have done as well as can be expected of them in encouraging "musical excellence" in their classes, ensembles and larger organizations: through their expert instruction, in training them for public performances and contests, and in encouraging them to attend special clinics and summer music camps. However, no music educator should say that "he has done his best" before every avenue has been explored and tried. Many directors have discovered that the addition of a Tri-M Chapter to their music program has worked wonders. The desire to qualify for membership in this honorary music Society has stimulated student effort to excel when many other incentives have done only half a job. No instructor should say, "I have done my best," before this new and modern approach has been utilized.

In Memoriam

The recent passing of Beulah I. Zander, a former member of the Tri-M national Executive Board, is a great loss, not only to Tri-M but also to the field of music education in Illinois. Miss Zander served for two years as Director of Music Education for the State of Illinois. During that time she appeared on the Tri-M program at the North Central MENC in Omaha, Nebraska. Her sincere interest in the Society and her contribution of time and talent to

its development were truly inspiring to the national officers of Tri-M.

Tri-M At MENC

Three national officers of Modern Music Masters will attend the North Central MENC to be held in Columbus, Ohio, April 6-10. Tri-M will have a display among the exhibits, where music educators may stop to learn about the Society from the National President, Alexander M. Harley; Executive Secretary, Frances M. Harley; and Secretary-Treasurer, Einar J. Anderson.

Chapter News Parade

Chapter 229 at Bettendorf High School (Iowa) has initiated an idea this year which is proving very popular. They hold occasional "listening sessions" at the home of the Co-Sponsor — no talking permitted, but they do school work if they wish. This Chapter has also prepared and distributed to the entire school a wallet-size calendar of all regular and special music events, including Chapter programs, to take place at the school during the year.

Chapter 190 at Wauwatosa Senior High School (Wisconsin) entertained a large group of Tri-M alumni at a party during the holidays. Among those

attending were 5 past presidents of the Chapter. Entertainment was provided by the 1956-57 Boys Quartet and the 1960-61 dance band and Boys Quartet. Refreshments were furnished by the present active members of the Chapter.

Chapter 506 at Brentwood Jr. High School (Missouri) presented an assembly at the school, for which each Chapter member was required to prepare a solo or write a paper. Each one was heard first by the entire Chapter, and a vote was then taken to determine who should take part in the assembly.

Chapter 37 at Manual Training High School (Peoria, Ill.) conducted a candy sale to raise funds to attend the first Initiation of the newly organized Chapter 524 at Brimfield, Ill. The Chapter also reports that pictures of officers and members of Chapter 37 appear in the 1961 edition of the school's Birthday Calendar.

Chapter 155 at Marshfield Senior High School (Coos Bay, Oregon) operated the coke concession at two basketball games in January, in order to bolster the Chapter's treasury.

Chapter 485 at West Leyden High School, (Northlake, Ill.) attended a concert in January, by the Chicago Symphony Orchestra.

Chapter 411 at Middleburg Joint High School (Penna.) reports that a faculty member presented a lecture, with slide pictures, of her trip to Europe with the Chapel Choir at Penn State College. The Chapter plans to sponsor a recital by the Student Teachers from Susquehanna University. Future Chapter programs will include lectures on "Music in Latvia" and "Music Boxes".

Chapter 326 at La Canada Jr. High School (Calif.) arranges bus transport-



This year's officers of Chapter 105 (Jr.) at Wilmot School in Deerfield, Illinois, pictured at a recent planning session.



Five past presidents of Chapter 190 at Wauwatosa Sr. High School (Wisconsin) pictured at the Chapter's alumni party, with the present president. More about the party can be found in the Chapter News Parade, elsewhere in this column.

tation for youth concerts in their area.

Chapter 191 at Presentation High School (San Francisco) served as host to performers in the San Francisco Diocesan Federation of High School's Talent Show. Two Chapter members presented solos in the Show.

Chapter 458 at Maine Township High School West (Des Plaines, Ill.) sold tickets, made posters and planned the decorations for the Music Boosters "Pow-Wow" in January.

Chapter 410 at Dixon High School (Missouri) attended a concert in St. Louis.

Top-Notchers

Our first Top-Notcher is Martha Tucker, Vice President of Chapter 31 at Rolla High School (Missouri). Though Martha studied clarinet for 5 years, she has played bassoon in the high school band for 4 years. During marching season she plays the glockenspiel and cymbals. As a freshman, Martha played 2nd bas-



Martha Tucker

soon in the band and orchestra at the All-State music camp at Missouri U., and sang in the All-State Choir. As a junior, Martha played 1st bassoon in the band at Warrensburg Music Camp at Central Missouri State College, and sang in the choir. She is a first soprano in the A Capella Choir at Rolla, has sung with several ensembles, and has been student director of band and choir for two years. In her junior year Martha won the A-Choir merit award, and has been voted most musical by her Senior Class. She has played piano accompaniment for solos in district music contests and is pianist in a dance band. Outside of school, Martha sings in her church

choir and occasionally plays the organ for church; and has also served as choir director for Order of the Rainbow. Congratulations, Martha!

Our other Top-Notcher this month is Kenny Kenyon, treasurer of Chapter 65 at Mohonasen High School (Schenectady, New York).

Kenny plays tympani in the Symphonic Band, and studies piano privately. He sings bass in the school choir, and is a member of the Select Twenty Chorus and the Boys Glee Club.

In addition to his musical activities, Kenny is associate editor of the school newspaper and business manager of the yearbook. He also serves as treasurer of the Key Club at his school, president of the German Club and president of the National Honor Society. Congratulations, Kenny!



Kenny Kenyon

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program", is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

Notre Dame of Niles Wins At Chicagoland Festival

The Second Annual Chicagoland Stage Band Festival held February 4th at Oak Lawn High School, saw a repeat winner as "top stage band" in Notre Dame High School's "Melodons", Niles, Illinois, under the direction of Rev. George Wiskirchen. As such, they will attend the Notre Dame Collegiate Jazz Festival April 21. Three individual musicians selected from the twelve partici-

pating bands, were awarded a week's scholarship to the National Stage Band Camp this summer.

Highlights of the program were stage band clinics by the famed USAF "Airmen of Note" and Buddy DeFranco, adjudged "top jazz musician" in national polls for 12 consecutive years.

The event was originated last year by Lyon and Healy. This year's program was co-chaired by Mr. B. E. Wetzel, Superintendent and Mr. R. G. Pettibone, Music Department Chairman of Oak Lawn High School. The event was sponsored by the High School, Band Parents, *Down Beat* Magazine, Lyon and Healy, G. Leblanc Corporation, and Hume and Berg.

Other prize winners were the "Thor-toneers" from Thornton Township High, Highland Park High, and "T.R.'s Jazz Men" from Riverside-Brookfield High School.

WHO IS AN EDUCATED MAN?

"First, those who manage well the circumstances which they encounter day by day; and those who possess a judgment which is accurate in meeting occasions as they arise and rarely misses the expedient course of action.

"Next, those who are honorable in their dealings with all men, bearing easily what is unpleasant or offensive in others, and being as reasonable to their associates as it is humanly possible . . .

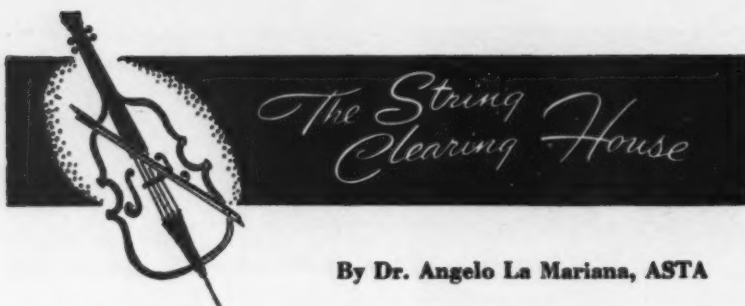
"Furthermore, those who hold their pleasures always under control, and are not unduly overcome by their misfortunes, bearing up under them bravely and in a manner worthy of our common nature.

"Most important of all, those who are not spoiled by their successes, who do not desert their true selves, but hold their ground steadfastly as wise and sober-minded men, rejoicing no more in the good things that have come to them through chance than in those which through their own nature and intelligence are theirs since birth . . .

"Those who have a character which is in accord, not with one of these things, but with all of them, these are educated — possessed of all the virtues."

—Socrates (470-399 B.C.).

Would you like to be the Teen-Age Reporter for your School? Write for free Guide



The String Clearing House

By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

String Class Methods

Applebaum, Samuel; *String Builder, A String Class Method, in Three Books;*

Pub. Belwin, Price for each book: Teachers Manual, \$2, Pa. Acc. \$1, any other part 85¢.

Book One: An attractive 32 page

Publishers should send all material for review direct to Dr. La Mariana.

volume (in individual parts) designed for class or individual instruction. The quarter note and D major approach is used in the first half of the book. The majority of exercises have either a teacher's part (in all individual parts and score) or a piano accomp. (in piano book and score). The use of unison nursery tunes, familiar melodies and titles to exercises will motivate the young players. The use of diagrams for new fingerings is helpful. The last half of the book introduces the c major approach and left and right hand pizzicato. The eighth note is introduced on the last three pages. Notes are large and clear on heavy stock.

If the pencil drawings of the instruments and bow, especially one of a "square" bridge on the violin and viola were replaced with either photographs or accurate diagrams, the value of the book would be greatly heightened.

Book Two: Opens with a brief review of Book One. Basic bowings, detache and martele in the keys of C, G, D, F and B \flat Major; interesting duets and string ensemble melodies make this 32 page book attractive for the individual and group. The last three pages in the violin and viola books introduce the third position. The use of the left hand pizzicato for the three upper instruments is continued. Students enjoy this novelty as much as the teacher (a wonderful way to strengthen their fingers and set the hand). Six-eight meter and double stops are introduced.

The print is large and clear on heavy stock.

Book Three: Exercises in the third position for the violin and viola are continued. Shifting to and from the position with different fingers is presented in interesting melodies. The first four positions for the cello and the half positions to the fourth position for the bass are introduced. The students are taught how to build major and minor scales and to play them with the basic bowings, the detache, martele, wrist and finger stroke and the spiccato. The 5/4 meter, three note chords and the keys of A and E \flat major are introduced in this book. Duets and ensemble are wonderful motivational incentives. The print is large and clear.

These three books are among the finest available for the heterogeneous string class. They combine much excellent music in solo, duet and ensemble form. The students should most certainly be capable of playing orchestral music to grade four upon completion of these books.

Hohmann — Elizabeth A. H. Green; Hohmann *For the String Class*; Pub.

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Smith,

Carl Fischer; Price: Parts 85¢, full score \$2.25.

Sub-titled, "A Second Book to follow any standard First Book". This is an excellent book for heterogeneous class use. The forewords, in the score and individual books, reveal the thoroughness with which Professor Green attacks problems. She has skillfully adapted and arranged "The Practical Violin Method, Book One", added scale and position material to make this a practical 16-page book. The original teachers' duet part appears in the score only. The book is in unison (octaves) for all selections except one. Perhaps a few more would have been helpful to the teacher with a low budget. The print and photographs are large and clear.

Positions

Best, George; *Early String Shifting*; Pub. Varitone; Price: 70¢, full score \$1.50.

"Five minutes a day with any method" is the sub-title of this fine and inexpensive 27-page book. This unusual method teaches the entire string section the same position at the same time in unison (octaves). Positions two to five are introduced, one at a time, in sets of miniature one string etudes and tunes.

Octave scales on each string are played as are eighteen two octave major and parallel minor scales and arpeggios.

This method, while not traditional, has much to commend it. For the teacher faced with a group not familiar with shifting to positions, this may be helpful. For the teacher in areas where there are no other string teachers, this is a must in a heterogeneous string class either as a text or supplementary volume to other texts or orchestral literature.

Print is large and clear on heavy stock.

For Orchestra

Smith, Leonard B; *Treasury of Scales*

for Orchestra; Pub. Bandland, Inc., 407 Fox Building, Detroit 1, Michigan. Price: Conductor's book, \$1.50; all instrumental books 75¢.

A proven book for band (for the past nine years), this is a complete set for orchestra based on the successful format for band. The manner in which the scales are scored makes possible their performance by orchestras of any size, or by the various choirs as units. Each of the 96 scales is harmonized differently, each starts and ends on the tonic chord in root position. This should aid in developing ear-training and in strengthening intonation. Volumes for 1st, 2nd violins, viola, cello, bass, reeds; C flute and Picc, oboe, 1,2,3 clarinets, bass cl., Bassoon, 2 alto, tenor, baritone sax; Brass: 3 trumpets, 4 horns, 3 trombones, tuba. Not published for drums.

First violin, third position; 2nd violin, viola, first position; cello, bass 4th position.

Solos For Groups

Arnold, Jay; Lindsay, Charles Jr.; *Easy Violin Solos*, (Vol. 38) *Easy Viola Solos*, (Vol. 39) *Easy Cello Solos*; (Vol. 40); Pub. Consolidated Music Pub., Inc., 240 W. 55th St., New York 19, New York. Price: \$1.75 each.

From the "Music for Millions Series" — an unusual set for the student and teacher because we have 46 selections arranged as solos with piano accompaniment or in duet with either of the three stringed instruments. Each book contains solo, duo and piano accompaniment parts. A teacher in a heterogeneous string class may teach the entire group a solo as well as the duet part.

Bach selections, "Jesu, Joy of Man's Desiring", "In Dulci Jubilo" to the "Berceuse" from Stravinsky, the "Firebird Suite" illustrate the variety of compositions. Some popular songs are also included. Both parts are well edited and fingered. Print is large and clear.

Violin, viola solo and duet, first po-

sition; cello, solo includes 4th position, 2nd cello a few include position work. Grades II to III.

String Orchestra

Klauss, Noah; *Pieces for Pleasure*; Pub. Pro Art; Piano Score \$2; piano \$1.25; books 75¢ each.

Sub-titled, "12 Easy pieces for String Orchestra or String Quartet", these short enjoyable selections most effectively arranged and edited for intermediate players should be in every library. Each instrument has a chance to solo. Each selection has individual exercises (not in score) which have been fingered, plus a preparatory exercise consisting of the scale and chords for the ensemble. An optional third violin book (viola T.C.) is available. The piano merely doubles the parts. The selections are charming and will please the students and audience. Six are by the author while Beethoven, Haydn and MacDowell plus "Turkey in the Straw", "Long, Long Ago", and "Drink to Me Only" round out this most useable album. Print is large and clear on heavy stock.

Upper strings, first position. Cello, two selections in third and fourth position (fingered). Bass, two selections in the second position (fingered).

Keys D, G, C, F, E \flat Major and a minor. Grade I-II.



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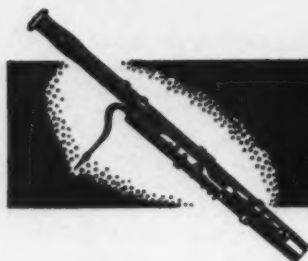
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Publishers should send all material for
review direct to Mr. Organ.

A rather recent letter from a reader of THE SCHOOL MUSICIAN contained the oft repeated plea for suggestions or discussion of problems which confront the band director who is not a DOUBLE-REED man but who of necessity must be an instructor for his DOUBLE-REED section, along with his duties as band director.

Recently, there has been an upsurge of interest in all woodwinds and especially the Double-Reeds. However, there are many sections of the country where Double-Reed instruments are scarce and problems for the players loom up much more than necessary for student and band director alike.

Probably the reed problem looms up as a most frightening problem for Double-Reed players. As a most important part of Double-Reed instruction, the reed must be thoroughly understood to be conquered.

Some of my most interesting work is conducting lecture-demonstrations on Double-Reeds throughout the country for band directors in the school systems. A certain amount of time is always devoted to question and answer periods where problems of the individual band director can be brought forth. Of course each clinic produces different problems for discussion for the band director's problems vary each year as his students vary in grade of talent and proficiency. However, the sessions always require discussion and the actual trimming of reeds by the directors present.

As I so often state, Double-Reeds are most satisfactory when they are trimmed to suit the individual player. However, let us first consider several elements which tend to make the Double-Reed the number one problem. Due to climatic conditions, the playing condition of a Double-Reed varies far more than the single reed.

One of the major factors that produces poorly playing Double-Reeds is the non-matching of the reed blades. In other words, the two blades are not trimmed alike, they are not matched in reed tension. Really, the number one problem in trimming reeds is to evenly match the two blades so that they vibrate alike.

Evenly matched blades will always produce a playing reed even though it is too heavy or too thin in tension for an individual.

Another major hazard to be considered is change of reed trim. The young player or new Double-Reed student may be prone to experiment with recommended reeds, perhaps not realizing that the new reed is satisfactory to his friend but because of the difference in type of trim, it is not playable for him. So it is well to remind the student that changing from one type of trim to another may hamper his playing.

In my texts, Oboe or Bassoon Performance-Teaching, published by Rebo Music, I have attempted to give the various types of trims, with illustrations. This is perhaps a help to the band director or his student having difficulty in obtaining a suitable reed. A student playing quite well has already become accustomed to a certain type of trim but unless he has had training in trimming reeds, he may not understand what to look for in a reed. Again, let me repeat — the player must master the reed — never let the reed master the player.

The above mentioned texts cover discussions on the construction of these instruments, the reed, tone production, technic, reed making, repair and playing condition of the instrument. I have

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hoped through this outline to give help to director and student alike. The Double-Reed instrument is an interesting and challenging member of the wind playing families and the problems can be understood through intelligent study.

Materials

Contest materials for state festivals has become an absorbing and sometimes controversial subject for player, band director and teacher.

There is the question of old materials and new material — that is solos and ensembles known to all and used with success for many years against newer publications such as original compositions, not necessarily modern, but good melodic material plus transcriptions for ensemble groups. Music for choirs or groups of like instruments has presented quite a challenge to the musician and instructor interested in meeting the problems of good playing material for our present day music program.

Certainly, no one is going to criticize the worth, musically or technically, of the material written by the great masters. However, does this material in its original form meet all the demands of present day musical education? One should take into consideration, the type of musical training prevalent at the turn of the century against the present day program to "Make America Musical". Following the pattern of European Conservatories, the music schools of our large cities in the U.S.A. concentrated for many years on training the advanced player or potential professional musician while in smaller communities, musical instruction in wind instruments was rare. Now across our great land the bands from large and small communities are to be found in most school systems and thus are part of our community life.

To accomplish this change in musical advantages for the many, a new outlook on training materials and festival or concert music has evolved, so as to give our band director and student adequate and practical listings from which to choose.

All education must make experimental progress. One finds on the market, music written, arranged or transcribed by educators from the school systems or members of the college faculties. Thus, in most cases, this material in perhaps a newer form and degree of playability has already been tried for practical use before it is placed on the market. Thus the band director benefits immediately from the experience of the competent music educator.

Let us consider both sides of the question of listings. New material may be inadvisable if chosen for the reason that it is new; but a stereotyped listing

of traditional training material in original form may be inadequate for a great number of students. Thus the idea of listings has become part of many Festival requirements.

Though some educators feel that a listing is too confining, many states are compiling a required, or even a recommended listing for Festivals. These listings should prove valuable. Usually, the clarinet listings are chosen by clarinet players or single reed players, double-reed listings by a double-reed player, etc. The diversified material placed on a list by competent men should prove of invaluable help to the participating directors and students.

So long for now. See you next month.

The End

Eastman Philharmonic

(Continued from page 45)

and the CBC Orchestra of Toronto, Canada.

On the Eastman Philharmonia's program will be first performances of Harris' Cantata for Baritone and Orchestra, which will feature William Warfield, famed American baritone and graduate of the Eastman School of Music; the

14th Symphony by Cowell, and Variations for Piano and Orchestra, by Guarnieri. A Latin-American pianist will be soloist in this number.

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Books

Ramsey, Frederic. *"Been Here and Gone"* (text and photographs). Rutgers University Press. 177 pages. \$5.00.

A story of music in the Southern States. Considerable attention to the social life and customs of the American Negro. A composite account, told in over two hundred photographs and related text. The photographs deal with church musicians, blues singers, dancers, jug blowers, washboard players, gandy dancers, and brass bands, as well as details of the houses, small towns, and countryside in which they live. Of special interest to folk-music devotees.

Shaw, Martin Fallas and Coleman, Henry. *"National Anthems of the World"*. Published in 1960. Pitman. 330 pages, price \$10.00.

A most useful reference book which contains more than a hundred official national anthems and a few additional songs that have a comparable status, such as the Welsh air "Land of My Fathers", and the Pontifical march of the Vatican.

Swift, Frederick Fay. *"All About Music"*. Belwin Inc., Rockville Centre, New York. Published in 1960. Cost \$3.00. 192 pages in a hard bound cloth cover containing all phases of music education. Contents: I, Music, History and Literature; Music In Contemporary Life; Instruments of the Band and Orchestra; Performing Music; Music Theory; Form in Music. Over 192 pages of text with 150 photographs, diagrams and music examples, cloth cover. Highly Recommended.

Recordings

Maurice Sharp: *"Music for a Golden Flute"*. Maurice Sharp, flute with the Cleveland Sinfonietta, Louis Lane, conductor. One Epic disc LP-LC3754 \$4.98 or stereo BC1116 SD \$5.98.

The Cleveland Sinfonietta is made up of people from the Cleveland Symphony Orchestra. Maurice Sharp, the main soloist on the recording, plays the Friffes "Poem" for flute and orchestra; Arthur Foote's "Night Piece for flute and strings"; Honegger's "Concerto da Camera" for flute, English horn, and strings;

Record and Film Companies should send material direct to Mr. Freeland for Review.

and Howard Hanson's "Serenade" for flute, harp, and strings. The entire program is one of delight. The Honegger is perhaps the outstanding of the selections, with a strong neoclassical framework and contrapuntal texture. All members perform with great excellence (Harvey McGuire on the English horn, Alice Chalifoux on the harp, with orchestra, and conductor Lane). Reproduction is superb.

Babbitt: *"Composition for Four Instruments"*; *"Composition for Viola and Piano"*; Bovicchi: *"Trio for Clarinet, Violin and Harp, No. 4"*; *"Short Sonata for Violin and Harpsichord"*. One 12 inch disc Composers Recordings CR1 138, LP \$5.95.

John Wummer, flute; Stanley Drucker, clarinet; Peter Marsh, violin; Donald McCall, cello (in the Composition for Four Instruments). Walter Trampler, viola; Alvin Bauman, piano (in the Composition for Viola and Piano). David Glazer, clarinet; Matthew Raimondi, violin; Assunta Dell' Aquila, harp (in the Trio). Robert Brink, violin; Daniel Pinkham, Harpsichord (in the Sonata).

Professor Milton Babbitt of Princeton is given his first recognition of his written works on records. Although a technique of total serialism, much interest as well as fresh and new bright material will bring joy and interest to many. Of all the selections the Short Sonata is truly one of delight. Outstanding performance with an excellent recording. Very good recording.

At the Opera. Regimental Band of the Scots Guards conducted by Lt. Col. S. Rhodes. One 12 inch Angel Disc #35789 at \$4.98 or Stereo S35789 \$5.98.

Contents: "Overture to Zampa"; "Overture to La Cenerentola"; "Overture to Pique Dame"; "Overture to Il Barbiere di Siviglia"; "Overture to Mignon"; and "Orphée aux Enfers".

Without the pipes, the Regimental Band performs these numbers with great musical interest.

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Prokofiev: "Peter and the Wolf", Op. 57. New York Philharmonic conducted by Leonard Bernstein, (ALSO Narrator). One side, and Tchaikovsky: "Nut Cracker Suite", Op. 71A. New York Philharmonic conducted by Leonard Bernstein. One 12 inch disc Columbia ML 5593 at \$4.98 or Stereo 6193 at \$5.98.

Leonard Bernstein introduced himself on this record, and rather than merely explain what the various musical idioms stand for he makes a quiz out of it; great fun for the youngsters. Highly recommended.

Mozart: 12 Horn Duos, K. 487. Christopher Leuba and Paul Binstock (French horns). Other side Beethoven: "Sextet for Horns and Strings", Op. 81. Christopher Leuba and Paul Binstock (French Horns) and the Lenox String Quartet. One 12 inch Audiophile Disc AP-70 at \$5.98.

Quite unusual, and one of the most beautiful records of the month. The gracious melodies will haunt one, until you'll want to hum right along with the record. Leuba and Binstock play as one man; such rapport is seldom discovered on discs. The Beethoven is outstanding in both performance and recording. It is the only version available at the present time. Recommended from every angle.

Bartók: "Concerto No. 2" and "Concerto No. 3". Géza Anda (piano) with the Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. One 12 inch disc LP DGLPM at \$5.98 or Stereo SLPM 138111 at \$6.98.

Without a doubt this is one of the true measures of the success of Bartók. The pairing of these two important and delightful piano concertos is most satisfying. Recorded by Deutsche Grammophon with the practice of recording the concertos with greater distance and spaciousness than the American technicians have been following. An outstanding recording in every respect.

Prokofiev: "Concerto No. 3 in C", Op. 26 and McDowell: "Concerto No. 2 in D minor", Op. 23. Van Cliburn (piano) with the Chicago Symphony Orchestra conducted by Walter Hendl. One 12 inch disc, RCA Victor LM 2507 at \$4.98 or Stereo LSC 2507 \$5.98.

From a technical view this is the greatest recording by the young star "Van Cliburn". The present coupling will serve to give him much success, critically and financially. The Prokofiev work is brilliantly played and the MacDowell Concerto, which demands much romantic feeling, is more than adequate. Superb in every respect. Most highly recommended.

Films

Interlochen. One 16mm film, sound, 26 minutes, black & white, Capital Films, East Lansing, Mich. (Also available in color). Sponsored by the National Music Camp, Interlochen, Michigan.

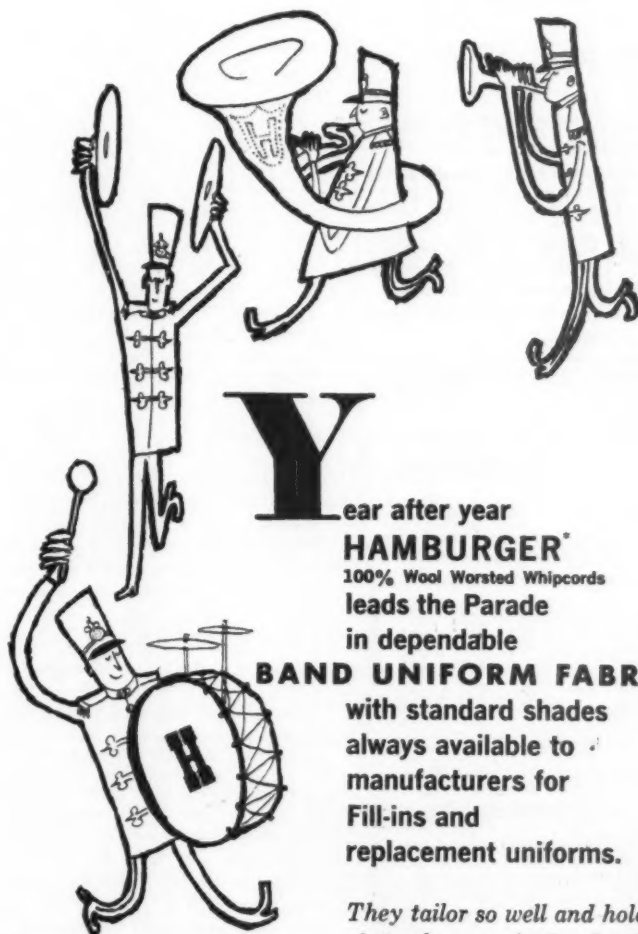
Tours of the camp's various departments — dance, drama, painting, sculpture, recreation, music. Interprets the five movements of Ferde Grofé's "Grand Canyon Suite" using a 270 piece orchestra plus actual scenes from the Grand Canyon.

Recommended to all.

Mozart: Two films, sound, black and white (Spotlight on opera series). Rental \$4.75 ea. Net Film Service, Indiana University Audio Visual Center, Bloomington, Ind. Produced by The University of California.

Part I. 28 minutes. Depicts Mozart's early life and works, giving an insight into the humanistic characteristics of Mozart's operas. Describes Mozart as a universal writer. Explains the conditions under which Mozart and other composers of that time wrote.

Part II. 29 minutes. Lists and discusses Mozart's mature operas, giving the back-



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The End

Interlochen Arts Academy

(Continued from page 37)

Benton, Igor Stravinsky, Deems Taylor, Carl Sandberg, and Leonard Bernstein."

Col. Samuel R. Rosenbaum, who with Wilfrid Pelletier, Rose Bampton, Deems Taylor, Hugh Downs, Alden B. Dow, Walter Toscanini, and Peter Wilhousky, are members of the Advisory Board of the Arts Academy, acted as master of ceremonies for the press conference and predicted a successful future for the new school because "It is timely and necessary and will fulfill a long awaited need to provide a special kind of education for very special people." Col. Rosenbaum, himself an author, is Trustee for the Music Performance Trust Fund and a member of the Board of Directors of the Philadelphia Orchestra.

Dr. Maddy announced the opening also of the campaign to complete the Academy's campus requirements. While the facilities now available have met the approval of the State Department of Public Instruction of the State of Michigan, a number of new buildings, including the projected \$1,500,000 Center for the Performing Arts, are yet to be financed. Among the buildings planned are the science building, additional dormitories, and a Center for Health and Recreation. The total building goal is set at 4½ million dollars and the new campus is expected to be completed in 1964.

The Interlochen Arts Academy is affiliated with the famous National Music Camp at Interlochen, Michigan. The Academy will utilize the winterized facilities of the Camp which is located near Traverse City, Michigan.

The Academy's new film, "The Three R's And The Arts" was shown the assembled guests and Dr. Maddy announced the new radio series, "The Best From Interlochen" which begins in March over NBC. The film will be shown on nearly 100 TV stations after which it will be available for school showings.

The End

Why no Q?

Have you ever lost sleep wondering why there's no letter "Q" on telephone dials (We don't know either.)

**Bandmasters Honor "Christy"
Elect Officers For SDSC**

New officers were named and Carl "Christy" Christensen, professor emeritus of music at South Dakota State College, was honored as the South Da-



Carl "Christy" Christensen, left, venerable former band director of South Dakota State College, is shown here as he received the scroll designating him "Honorary Lifetime President" of the South Dakota Bandmasters Association. Presenting the scroll is Fred Johnson, bandmaster at Yankton.

kota Bandmasters Association met in conjunction with the annual South Dakota State College Band Clinic.

Christensen, venerable former band director at State College, was named honorary life president of the association. Now in his 80th year, Christy led State College marching bands for more than 40 years, during which time he became widely known in regional and national college band circles. He officially retired as State College band director in 1954.

Named president of the association for 1961 was Henry Elster, bandmaster of Lead. Richard Milen, Lemmon high school band director, was elected vice president and Eldon Samp, director at Flandreau, was re-named secretary-treasurer.

Some 130 persons attended the clinic, making it the best attended in the program's 25-year history. The clinic was held under the direction of J. L. Rezatto, head of the State College music department, and Kenneth Carpenter, State College director of bands.

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THE SCHOOL MUSICIAN

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Let's Talk Piano

By Mr. Marion S. Eghert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

Let's talk *class* piano in this issue. Every once in a great while we should return to this subject, for it has been grossly misunderstood by many teachers, students, and certainly among parents of students.

To many, class piano is thought of as a *cheap* way of getting lessons, and because the students are studying in groups, progress is much slower. This, of course, depends upon the teacher, but with one who is skilled in teaching group piano, it is possible to develop technical facility and student enthusiasm in the *average* pupil in a shorter time than is accomplished in the private studio.

Let us look at this from the pupil standpoint first: the young beginning student (age eight to ten) may be accommodating parent ambition for his musical upbringing. His submission to taking lessons may be turned into enthusiastic learning when he is learning with other students his own age. After all, this is the way he is being taught in school . . . in groups. He is used to this, and it is far more challenging to keep up with his group.

Students profit from one another's mistakes and accomplishments when they are learning together. At this beginning stage, it has been found that the groups stay abreast of one another; it is not until later that there is the probability of slower students holding the rest back. At that time, the astute teacher re-organizes her classes according to like-abilities.

In private lessons, the student is often allowed to poke along at his own rate of speed, as the teacher can "coddle" this apathy toward fulfilling one's own potential. Not so in a group. The pupil has an incentive to "measure up" and, if possible, surpass the group.

For the more advanced students, class lessons are still advantageous in the hands of a teacher skilled in teaching group piano. In the first place, performance of recital repertoire before others becomes natural to the pianist and helps the student to overcome "performance nerves". In the second place, each of the group is assigned different selections, so that the piano group hears the performance of and the in-

struction on a variety of numbers. Actually, then, they are learning about a larger repertoire than they would by having private lessons. Thirdly, they learn to be constructively critical of performance and develop a greater sensitiveness and musicality.

Does this mean, then, private piano lessons should be a thing of the past? Indeed not! Individual help is quite necessary. Most class piano teachers require the student to have one private lesson and one with the group each week, or at least a periodic group lesson with a weekly private lesson. However, there are some class piano teachers who continue regular class lessons indefinitely without giving any private lessons. This may mean that once each week the students come in pairs, and once each

week they may meet in groups of from four to eight.

Now, let us look at this from the teacher's standpoint. We have mentioned before that a teacher may accommodate many more students in groups than she can privately. This is important in some areas where there aren't enough teachers to meet the pupil demand. A teacher's revenue can be greater per hour than when she teaches privately. These are relatively unimportant considerations to the conscientious teacher; this kind of teacher is more concerned as to how she can do her best teaching than to how she can crowd her schedule. The important fact is that many fine teachers could accommodate many more students by devoting part of their time to group instruction.

Now what is the criteria of good group instruction teaching? In the

(Turn to page 66)

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THE BRASS WORKSHOP

(Continued from page 16)

the point of falling out. It eventually came out and I am playing even better than before since adapting to a front tooth which my dentist provided.

I hope this very frank series of comments on embouchure, teeth, and starting problems has been of some help and while I cannot answer individual problems sent in without hearing the player and watching him do so, I can sum up the situation in these few words:

1. Many physical defects can be overcome by a determined person who is willing to adapt himself to the needs of the instrument.
2. The sound is the thing and clarity of tone is the true guide to lip placement in the mouth-piece.
3. The player succeeds when he can listen to what comes out of the horn and recognize what is taking place physically to create the current sound.
4. If at all possible a beginner should be started by a person who plays brass and who can demonstrate. If the novice can see and hear what is desirable he has a model to work from and will proceed correctly and at a much more rapid pace.

I am looking forward to seeing and talking with brass players in the next two months in West Virginia, Pennsylvania, Maine and Illinois.

New Brass Publications

Practice with the Experts, twenty-five trombone studies, compiled and edited by Paul Tanner, published by Leeds Music Corp., \$2.75

Here are the favorite studies of twenty-five of the nations great trombone players. They vary in intent and are not applicable for every trombone player. For the advanced player who wishes to improve and to maintain the "fine edge" of his command of the instrument, these studies are superb. For every serious student of the trombone, all who wish to play professionally, these studies should prove to be a great help. Highly recommended.

Kol Nidrei, by Max Bruch, for French horn and piano, transcribed by Joseph Eger, published by Associated Music Publishers, Inc., \$1.00

Here is a splendid solo adaptation for the French horn. The work is for the moderately advanced horn player and is most skillfully transcribed by professional horn player, Joseph Eger. It has intrinsic musical value and should have excellent audience appeal when capably performed. Recommended.

Promenade, by Lloyd Conley, for brass

sextet, published by Kendor Music, Inc., \$2.00

For the young brass players, here is an interesting brass ensemble. It is well written, has modest range and technical demands, and should whet the appetite of the brass players for more brass ensemble. Easy to moderate in difficulty.

Mass "Iste Confessor", by Palestrina, for brass quartet, transcribed by Herbert Schultz, published by Kendor Music, Inc., \$3.75

A Kyrie, Gloria, Sanctus, Benedictus, Hosanna and Agnus Dei are included in this fine music of modest difficulty. It is scored for two cornets, French horn and trombone. A substitute b.c. baritone part is included if French horn is not available. Excellent training material.

The End

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KEYS



THE CLARINET CORNER

(Continued from page 18)

dents have absolutely no control over their tonguing.

To insure any kind of decent section tone, we must stress deep breathing; students must learn to fill their horns with air. Like so many items, this one too must be mentioned constantly and checked often. Playing long phrases and/or long tones can be valuable if properly managed.

Proper finger position is another fundamental. The fingers, curved and diagonal, should never be placed below the instrument. Correct habits in fingering must be initiated early. Consecutive fingerings employing the use of the little finger are to be avoided: as might be seen in C-E \flat , or C-C \sharp , both in the staff. Therefore, a knowledge of cross fingerings is important. The fork b-natural, the chromatic f \sharp (first space), and the right hand little finger on the E \flat key for all high notes above C \sharp are a few items requiring stress.

Certainly phrasing, interpretation, taste and dynamics are of vital importance to any clarinet section. These together with intonation, breathing, tonguing, and fingering must be completely and continuously emphasized.

New Music Reviews

For Four B \flat Clarinets, arr. by Edward McLin, *Pro Art*, .85 ϕ , 1960. Here are 15 selections offered on the elementary and intermediate levels for school or the private studio. The music is in score form and is printed large and clear. The fourth B \flat clarinet is in the chalumeau range while the first rarely exceeds high C \sharp . Selections from Verdi,

MacDowell, Purcell, Morley and others are included. The edition is a clean one and will be useful for the Grade 2 group.

Saraband, by Henry Purcell, arr. by David Kaplan, *Spratt*, 1961. This slow, expressive music has been arranged for B \flat instruments, or English horn, flute, or E \flat alto sax. The music is in C minor, a $\frac{3}{4}$ Adagio. Clearly printed, this one page solo features dotted eighths and sixteenths; it is generally in the grade 2 range. Though not technical, the music does call for sustained playing. Useful for any level as a short encore piece.

Canzonetta, de Fesch, arranged by David Kaplan, *Jack Spratt*, 1961. This charming little number, a bit longer and more technical than the above, has been arranged for E \flat , C, or B \flat instruments. De Fesch was a Flemish organist and violinist who lived during the Classical era. This number has been arranged from a song. In a moderate 4/4 and in B \flat , the number offers some moderate technique in its scalewise sixteenths. Opportunities for phrasing and linear playing exist. Grade 2 plus.

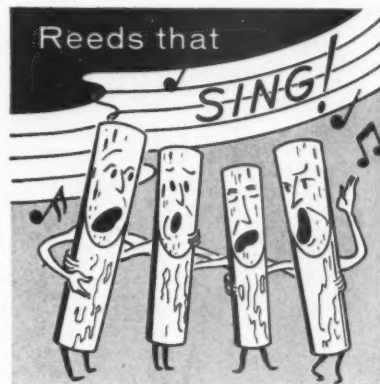
Aria, Neukomm, arranged by David Kaplan, *Jack Spratt*, 1961. Sigismund Neukomm lived from 1778 to 1858; he was active as a composer, conductor, and organist. This number is taken from one of his songs. Like the above two numbers, various solo possibilities are apparent. Thus, parts are available for bass instruments, B \flat , C, tenor sax, and E \flat instruments. Again, like the above two numbers, the solo appears on a one page part, neatly and clearly printed. *Aria* is an Andantino 4/4. It is lyrical throughout, in the classical vein, and presents no technical difficulties. Pleasant music for the 2 plus level.

Six Discussions for Wind Ensemble, by Norman Cazden, distributed by Jack Spratt. Formerly in the Kalmus cata-

log, the work is now being handled by Jack Spratt. No. 1, *Waltz*, is scored for a woodwind quartet consisting of flute, oboe, clarinet, and bassoon. The writing is somewhat modal and the effect pleasant. The ranges are not excessive nor are there technical difficulties. Grade 3 ensemble.

Discussion No. 2 is entitled *Trio* and is scored for flute, oboe, and clarinet. It is, like No. 1, fairly short and also modal. In 4/4, this non technical movement is marked *Rhythmically*. Certain-

(Turn to page 63)



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Flute Questions

(Continued from page 20)

which have not had this B flat lever, but instead have had the same key operating the B natural key — for use as a trill key. This is unnecessary, however, since the thumb is perfectly capable of operating efficiently alone.

Since a great many of my students are unfortunate enough to play only in band and not in an orchestra also, they are confined in their school music to flat keys. Therefore I find it necessary to emphasize work in the sharp keys in private lessons and practice. This means that I purposely choose solos in sharp keys, and when the opportunity presents itself, show the student how to use the second or middle finger F sharp.

When trills are presented we can also show how to use this fingering and many other trill fingerings. But it must always be emphasized that these secondary and trill fingerings are strictly for very fast and awkward passages.

Harmonic fingerings are used as short cuts, too, but only in extreme cases. Of course, most trills in the uppermost register involve harmonics. Usually I recommend to my students that they use harmonic fingerings only in very fast passages and in circumstances (forte with band) where the poor tone quality of these fingerings cannot be detected.

Music Review

Concerto in G Major for flute, two violins and continuo by Giovanni Pergolesi, edited by Johannes Brinckmann, arranged for piano by Wilhelm Mohr, published by Hans Skorski, Hamburg, Germany, 1955, distributed by Presto Music Service, Box 10704, Tampa 9, Florida.

The preface to this work states, in part, the following: "Pergolesi, (1710-1736) is known to us by Stabat Mater and the opera La Serva Padrona, but less is known of his other operas and sacred music. Also the Trio Sonatas for two violins and bass are hardly known today though they greatly impressed his contemporaries. Even music experts will hardly be acquainted with this Concerto of which Brinckmann discovered a copy of the score in the library of the Stockholm Academy of Music. The copy contains few dynamic notes and no phrasing symbols. They were supplemented by the editor in accordance with the fashion of the time. The same can be said of the embellishments which should be accepted merely as suggestions."

Music of this period is not generally too difficult and I find it excellent training material as well as a good ex-

ample of what was performed on the crude flutes of more than 200 years ago. This is not too long a concerto, and provides an excellent study in double tonguing. The music also demonstrates simple embellishments that the junior high and high school students have studied, but rarely come across.

Seventy-Eight Duets for flute and clarinet by Himie Voxman, Volume II, Advanced, No. 56 to 78, published by Rubank, Inc., Chicago, \$2.00.

For flute players who have been awaiting the advanced volume of duets, here they are. There seem to be so many opportunities for flute and clarinet duos among families, that this is a welcome addition. This is excellent music, highly recommended.

The End

"Sounding-Off"

(Continued from page 42)

take stock of how your young "charges" wear their uniforms during "off-duty" hours. If you do not have some hard and fast rules on how to wear the uniform, make some.

Did you know that a special trophy is presented to the "best-looking, and best-behaved band while off-duty" each year, during the famous Enid, Oklahoma Music Festival. Since this trophy was presented for the first time three years ago, (won by Joliet Grade School Band, Joliet, Illinois that year), there has been a marked improvement in the appearance of all bandsmen at this, the world's largest music festival.

Finally . . . Mr. Director . . . If I were the chairman of the rules committee of any music festival or contest, I would make a rule that improper wearing of the uniform during "off-duty" hours would automatically drop a band one full division lower in their rating.

Yours for better dressed and disciplined bandsmen,
Charles Holt



The School Music Director's GUIDE TO FLUTE TEACHING

by
Mary Louise Poor
\$1.50

427 North Second Street
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The Choral Folio

Continued from page 22

This fine festival chorus from "Samson" has been a favorite of many choral groups, especially as an opener for a big festival chorus.

This particular edition is especially readable and clear, and a bargain at 20¢ instead of the usual quarter for this much music.

It's grand old war horse, and if you haven't ever used it, you are missing a mighty good bet.

1. *O COLUMBIA THE GEM OF THE OCEAN* arranged by Alexander Schreiner. SATB with accompaniment (orchestral parts are available on rental). OCTAVO #9244, Published by J. Fischer and Bro., Harristown Road, Alen Rock, N. J., 35¢.

Here is a first class patriotic number that somehow has not had the exposure that some of the other numbers have had.

This particular arrangement is quite easy, and except for some special 4-part women's work on the second verse, practically sings itself. First verse is unison. The third puts the melody in the women's voices against the trio of Sousa's Stars and Stripes Forever for the men in a wonderfully clever counterpoint. The introduction pyramids the words "O Columbia" with a separate entrance in all eight parts. The ending is in a class by itself.

If you are looking for a patriotic number that really winds up, this one sings like Columbia, and it's really a gem!

5. *BARBARA FRIETCHIE*, for SATB and Drums, by Luigi Zaninelli. OCTAVO #A-594, Published by Shawnee Press, Delaware Water Gap, Pa., 40¢.

This is the poem where the famous words "Who Touches a hair of your grey head dies like a dog! March on!! he said" reminds us of our grade school days, and the dramatic story of Barbara Frietchie as told by John Greenleaf Whittier.

Scored for mixed chorus with four-hand piano and drum accompaniment, with optional supplementary brass and woodwind ensemble, the work has a lot going for it without even taking a look at the music. But the music more than holds its own with a quality of theatre that rises above the hazards of a poem that could engulf it in bombastic triteness.

The harmonies are pretty much in left field, but the fine percussion and piano parts keep the music from marching out of the park.

The ending is wonderful — a real *morendo* — with drums fading into nothing.

For a patriotic number quite different from the usual flag-waving musket burners, this could bring back many

fine memories of a grand old poem in a fresh new setting.

6. *INSPIRE US, ALMIGHTY GOD, SATB A Cappella*, by Joseph Roff. Published by Volkwein Bros., Inc., 652 (Turn to page 68)

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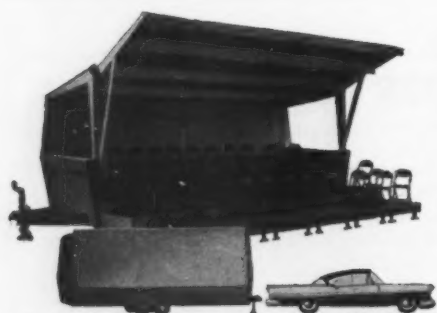
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Band Music Laboratory

(Continued from page 25)

stirring climaxes is again in evidence. For the massed band/chorus effect, this arrangement should prove valuable. Class B.

Percussionata, Thomas Brown, Kendor, FB 7.00, SB 9.50, with full score.

The edition is for percussion ensemble with band accompaniment; another arrangement exists for the ensemble and piano. With percussion instruments having won recognition as solo instruments, composers have directed their attention to the possibilities of the ensemble. In this number, the five player ensemble handles the following instruments: brushes, timbales, bongos, tenor drums, tom-tom, claves, cymbals, triangle, and timpani. But for a few high notes in the band accompaniment parts (in the trombone particularly) the parts are not terribly difficult. The percussion parts are not individually difficult; good training in counting and independent playing should result. Class C.

Drummers' Madness, Al Davis, Hal Leonard, FB 5.00, SB 7.50.

This novelty offers both audience and player appeal. The pulsating swing and the harmonic parallelism add to the interest. Polytonality appears to be characteristic here. The five drummers play timpani, sock cymbal, bass drum, bongos, tom-tom, and snare drum. The number should probably be taken at a fast 4/4 clip. The parts are not difficult and the band ranges are reasonable. Class C.

Bahama Holiday, John J. Morrissey, E. Marks, FB 3.00, SB 4.50.

Here is a pleasant little number of slightly under two minutes duration. Temple blocks and slap stick are called for in depicting a ride in a horse drawn carriage. Wood blocks in different pitches could be substituted. Very nice. Class D.

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The Clarinet Corner

Continued from page 59)

ly, this is a most pleasant 2nd rewarding little piece. Again Grade 2-3.

Discussion No. 3, Fanfare, is scored for four cornets.

Discussion No. 4, Formation 3, is scored for sax quintet (in this case three Eb altos, tenor, and baritone sax). The number is short, in a march tempo of 4/4, and in concert Ab. The first alto has much high F work and the baritone has a few very low notes. Another interesting work. Grade 3.

Discussion No. 5, Insistence, is written for a double reed quartet, two oboes, and two bassoons. Again, there is a modal feeling. The parts are not difficult with the bassoon reaching no higher than its high G. The music is lively, 2/4, folk-like and sparked by harmonic parallelism. Grade 3.

Discussion No. 6 is Round Dance for mixed clarinet quartet. The music is fast in 4/4 but non technical, quaint and charming. Grade 3. It is good to see these Discussions again. Certainly, this music demonstrates again that good materials need not be technically difficult.

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(Continued from page 31)

perit", there are many minor repairs that can be completely made by most anyone with a few hours of instruction. A crack in an oboe, the fitting of new pads on the flute or clarinet, tucking a drum head, and fitting a violin bridge, all can be learned and can save invaluable time and expense when the student is "on his own".

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sional life may well prove vital factors in their success as instrumental music teachers.

Various standards of adeptness manifest themselves during the classes, but interest ranks very high and there is considerable pride in accomplishment.

The first and most important single factor in producing a good tone is that the instrument be in good condition. This is usually conceded to be of more importance than that the instrument be in the higher value brackets. At the same time, students learn the folly of supplying the grade school or high

school students with inferior instruments.

Care is taken that ("a little knowledge being a dangerous thing"), the student is aware of the limits of his skill and that for major repairs beyond his ability, the experts must be called in.

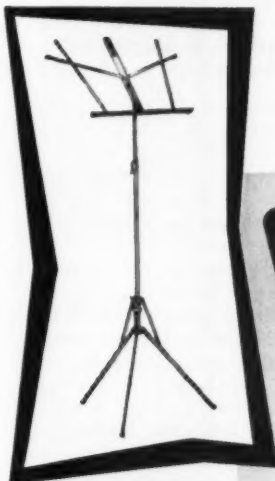
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Let's Look At Methods

By James F. Herendeen, N.C.B.A.

Instrumental Music Department, John Adams High School, South Bend, Indiana

This month we will review some very useful and unique materials from a series entitled, *SESSIONS*. The first of these books, *Clarinet Sessions*, was published in 1948 and since that time they have become so popular and proved their usefulness in so many ways that Shawnee Press has developed several more to service most of the symphonic instruments of the band and orchestra. While it is not within the scope of this column to review concert or ensemble music, and since these books may find their greatest usefulness as training methods, we would like to consider them in that light for review purposes.

The nature and aim of all these *Sessions* books is similar, but their contents differ. Therefore, we will depart from our usual method of analysis and evaluation to present a straightforward description of each one.

Clarinet Sessions by Don Cassel and Livingston Gearhart; published by Shawnee Press in 1948.

This book, like all of the series, is published for use by two, three or four instruments; in this case clarinets of the same key. It provides ensemble material for 16 duets, 29 trios and 15 quartets. Some of them are convertible from one ensemble to another. They are nearly all short selections that are not particularly concert length materials, but could make interesting programming for specific occasions. The selections are all superb musical compositions from such masters as Corelli, Mozart, Schumann, Morley, Beethoven, Prokofief, and Stravinsky, to name only a few. The materials fill a great need for ensemble training materials that can be used in sectionals or instrument classes. Though written for duet, trio and quartet ensembles, the books could very easily be used in quantity for use with the entire B \flat or E \flat clarinet section. The students are given the "tour de force" of keys, rhythms and styles. The keys range from C \sharp to A Major utilizing the styles found in music from the Baroque fugue through the modernism of a Stravinsky quartet.

The range is very reasonable with the 1st Clarinet part never extending beyond C2 just above the staff. The demand on technique is equally distributed

Publishers are invited to send a conductor's part and clarinet part directly to Mr. James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana, for review consideration.

All questions regarding this column should be addressed directly to Mr. Herendeen by our readers.

among the parts, so that parts could be switched about among the players or sections for further teaching possibilities.

One of the greatest attributes of the book lies in its great appeal factor. This is undoubtedly one of the most interesting compilations of excellent materials that we have ever seen. Best of all it is quite playable by high school or advanced junior high school players as far as technique is concerned.

Expression marks are abundant and should, in ensemble playing, be a great

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help. There are a number of "musical curiosities" included, such as duets, trios and quartets that can be played by starting simultaneously at the beginning and end of the composition and playing toward each other starting point. These will be of great interest to students and the director will have difficulty getting these books away from them once they are issued. We're for any musically and educationally defensible way of coaxing students to practice and play their instruments to a greater extent on their own. This set should help toward that end.

**Trumpet Sessions
by Livingston Gearhart
and Don Cassel published
by Shawnee Press in 1950**

All the music in this collection is playable on both clarinets and violins in homogeneous groupings, thus extending the repertoire available in *Clarinet Sessions* and *Fiddle Sessions* which we will describe next month.

Once again, as in *Clarinet Sessions*, the selection of materials is musicians music. The table of contents reads like a musicologist's research paper.

Among the materials are found 26 duets, 21 trios, 14 quartets and some solo material. There are a number of canons and rounds and several curiosities. Also included are nine fanfares ranging from a rather academic fanfare for twenty trumpets written by C. M. von Weber to an interesting work of the great Renaissance composer, Josquin Des Pres. The Hunting Song of Brahms is arranged for trumpet quartet and looks like a natural for trio or quartet encore material for concert use. Even if these materials are not used for concerts there are few collections which will introduce students to the great composers in such an interesting and compelling way.

As in *Clarinet Sessions* the demand on technique is very reasonable and in those instances where the demand on technique may exceed that of the student the interest factor should be great enough to prompt students to "work it out".

The arrangements are well done and rather closely scored. An occasional high C is exacted in the superius parts, but on the whole range is not excessive. The rhythms vary a great deal and for the satisfaction of the modern teenager there are several jazz arrangements complete with instructions on how to properly interpret jazz figures. This is helpful to the occasional "square" band director such as this columnist.

The best use for this volume will probably lie in the high school, although the director should see this book and use it a while to discover all of its potential uses.

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July 17-21.....University of Puget Sound, Tacoma, Wash.
July 24-28.....University of Wichita, Wichita, Kansas
July 31-Aug. 4.....North Texas State College, Denton, Texas
August 7-12.....Lake Tahoe Music Camp, Lake Tahoe, Nevada
August 14-18.....University of Southern California, Los Angeles, Calif.
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The End

Let's Talk Piano

(Continued from page 57)

first place, one must plan each lesson carefully so that there is a continuous flow of activity during the lesson time. The teacher must have ingenuity to keep the learning interesting for the group . . . a little game for some phase, a contest among the group to cover another phase, having the group doing things all at one time.

Actually, a teacher utilizes a great deal more energy in teaching groups than she does in her private teaching, as she must project her enthusiasm and interest forcibly to create the proper learning environment.

It is quite true that some teachers simply haven't the temperament to teach in groups, and they certainly should not try. There are others who might actually do better if they teach in groups than they do as private teachers.

Many music departments of colleges and universities are teaching class piano techniques. There are many workshops held by teacher associations and music dealers on this type of teaching where one can learn how to develop successful piano classes.

Leaders in this group instruction field, such as Polly Gibbs, Fay Templeton Frisch, Charlotte DuBois, Marylyn Davis, Robert Pace and others, have many articles and books that can guide teachers in this kind of teaching. These same nationally known figures will be found giving demonstrations over the country.

Of course, group instruction is nothing new. Many of the great concert and master teachers in Europe taught by class method in the days long before the United States became the home of great music masters. Unfortunately, some of the first attempts of class piano in

America was nothing more than a commercial venture and the results were disastrous. Fortunately, however, group instruction has once more a place of honor.

A word to the parent: when unusual talent is found in your child, he should be taken to the most reputable master-teacher it is possible to find. He should no doubt have a great deal of individual coaching and arrangement should be made so that he can spend the greatest part of his time and energy on his music without sacrificing his general education.

Most of us, however, probably have a most average music student whom we hope can enjoy the enrichment of being able to play for his own enjoyment and his friends. A good teacher is essential for this kind of pupil, too, but it should be one who can give him the facility and the repertoire that will fit into his personal and social life.

If the child is overly apathetic toward his music study, group instruction might be a means of his overcoming this indifference and challenge him to gain a substantial degree of facility. There are many persons who have declared their gratefulness to their parents for making them continue music, and finding a means for them to become musically alive rather than declaring them a failure when the pupil and the first teacher didn't "hit-it-off". Personality clashes, lack of teacher initiative, or even the dislike of private lessons can be factors in a child not enjoying music study. A change of teachers, taking group piano lessons, or greater interest and encouragement at home may be the solution to the unhappy result music lessons have shown so far. Don't give up on the first attempt at giving or taking music lessons; it may not be lack of talent that is the case of failure. You just have to find the kind of teaching that can make your learning pleasant and successful.

The End

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By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

The date of June 19, 1961 will mark the beginning of one of the most unique workshops ever to be held in the Colorado five state area. I'm speaking of *The Rocky Mountain PERCUSSION WORKSHOP*. For seven straight days, school and college/university students, and music educators will be exposed to the most concentrated curriculum, on percussion subjects, one could imagine. The faculty will be composed of men famous and synonymous with the word Drums: Frank Arsenault, Remo Belli, Haskell Harr, Walter Light, Jr., Richard Schory, Charles Watts, Sr., and others. In addition (their schedule permitting) there may be the guest appearances of Joe Morello, The U.S. Air Force Academy Percussion Sextet, and others.

Messrs. Jim Sewrey & Jerry Kent are the co-directors of this instructional workshop which is to be held in the Denver-Metropolitan area. Classes will be scheduled for morning, afternoon, and evening; embracing group participation, lectures, demonstrations, and listening sessions. Private lessons will also be available. The curriculum will take up all phases of percussion endeavor particular to the Concert Band, Symphony Orchestra, Percussion Ensemble, Marching Band, Drum & Bugle Corps, Dance Band, and Jazz Band. A concert of solos and ensembles will be given the evening of June 24, 1961 at 8 P.M.

If you feel lacking in your knowledge of percussion in any way, here is your opportunity to get seven solid days of answers to your problems. Dates of the PERCUSSION WORKSHOP are June 18-24, 1961. Write, NOW, for further information to *The Rocky Mountain PERCUSSION WORKSHOP*, 28 West Broadmoor Dr., Littleton, Colorado. May 20, 1961 is the deadline for all applications.

Again, I want to bring to your attention, Charles L. White's book, *Drums Through The Ages*, published by The Sterling Press; price: \$7.50. Each page is interesting, informative, and stimulating. The bibliography itself, warrants the purchase of the book. The book is divided into two parts; PART ONE: Primitive Percussion Instruments & Their Development, PART TWO: The

Publishers should send all material for review direct to Mr. Sewrey.

Tympani — from Kettles & Pots, Drum Heads & Sticks, and Orchestral Relationships. College & University Music Departments are using this book because of its authoritative matter and need. Mr. White is to be congratulated for his untiring efforts in bringing this most needed and informative book to publication for all those interested in music and its appreciation.

From the American Conservatory of Music in Chicago I received this program of a Percussion Recital, James Dutton, director: *October Mountain for Percussion Sextet* by Alan Hovhaness; *Miniatures for Marimba and Piano* by Eloise Matthies; *Concerto for Marimba in One Movement* by James Basta; *Amores* by John Cage; *Imitation for Vibes* by Harry Breuer; *Western Sketches for Marimba Trio* by Robert Kreutz; *Toccata for Percussion Instruments* by Carlos Chavez; and *Elements of Jazz* by James Dutton. The concert was given in the Fine Arts Building on January 28, 1961 at 2:30 o'clock.

Another concert, drawing critical acclaim, was the Town Hall debut on Monday evening, January 16, 1961 of the Manhattan Percussion Ensemble under the direction of Paul Price. A special feature of the program was the world premiere performance of the *Divertimento for Piano and Percussion* by Nicholas Flagello.

May I bring your attention to a black & white sound film produced by The University of Wisconsin, University Extension Division Music Department; and the Bureau of Audio-Visual Instruction, F. A. White, Director; under a grant for the Slingerland Drum Company and the Leedy Drum Company: *Musical Performance Improvement for the Snare Drum*, La Verne Reimer, Instructor. This may be rented for \$2.50 or purchased for \$80.00 from the Bureau of Audio-Visual Instruction University Extension Division, The University of Wisconsin, 1312 West Johnson Street, Madison 6, Wisconsin.

Jack McKenzie, Conductor of the University of Illinois Percussion Ensemble is asking the question, "Do we

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need a new snare drum grip?" In the NACWPI December 1960 Bulletin he partially answers his own question with known supporting evidence, giving additional thoughts for future consideration. In response, I'd like to say, there is no particular reason, today, for the present traditional grip; except as another means of execution for performance. There is reason, however, to support the fact that the traditional grip should be developed first.

During the Colorado Music Educator's Association Convention I had the opportunity of hearing two very fine percussion groups. One was The University of Colorado Percussion En-

semble, under the direction of Charles Watts Sr., and the other was The United States Air Force Academy Drum Sextet, under the direction of Staff Sgt. Charles H. Fisher. The University Percussion Ensemble performed: *Canon For Percussion* by Saul Goodman; *Percussional Melee* by Rudolph Ganz; *Poem For Percussion* by Bobby Christian; *Contrarhythmic Ostenato* by Cole Iverson; and the *Pentatonic Clock* by Willis Char-kovsky. The USAF Academy Drum Sextet appeared as part of the program given by the band. They did an arrangement by Staff Sgt. Fisher called *Swinging Down The Street*.

The End

The Choral Folio

(Continued from page 61)

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7. *ET INCARNATUS EST, SSAATT-BB A capella*, by Anton Bruchner, edited by Ruth Heller, #5451 published by Summy-Birchard Publishing Company, 1834 Ridge Avenue, Evanston, Illinois, 35¢.

Without being facetious, we must report the gorgeous, beautiful, lush sounds in this music. It's the big sound of multiple parts that are bound to captivate both choir and audience. But we must also indicate it is much more than that. It is deeply moving religious music by a great nineteenth century master composer. Editor Heller writes: "Anton Bruchner (1824-1896) was one of the most important church composers in Europe during the late nineteenth century. Profoundly religious, he approached each composition with spiritual fervor, and succeeded in uniting the technical resources and musical splendor of his symphonies with reverence in his liturgical compositions."

This is exemplified in *ET INCARNATUS EST* which is (taken) from his great *Mass in E Minor*. The mass was first performed in 1869 at the cathedral at Lintz where Bruchner served as organist for many years.

8. *THE WHITE DELIGHTFUL SWAN, SSATBB A Cappella* by Orazio Vecchi. OCTAVO #355, Published by Stainer and Bell, London. Available in

U.S.A. from Galaxy Music Corp., 2121 Broadway, New York 23, N.Y., 20¢.

A beautiful piece of a cappella writing by a sixteenth century master who really knows how to write graceful, lovely vocal phrases.

Postlude: That Free List

In the January issue we reported the Illinois Vocal Music Clinic and mentioned that we could offer you a free list of CHORAL MUSIC WITH INSTRUMENTAL ACCOMPANIMENT FOR HIGH SCHOOL USE. The response was much greater than we anticipated, and we have done another printing of the list. Actually, it is not a very comprehensive listing at all, but the 28 numbers listed are mighty selective, and have been recommended by Professor Harold Decker, Director of Choral Activities on the University of Illinois campus.

If you will enclose a stamped self-addressed envelope to us at the address indicated at the top of this column, we'll be glad to send you a copy.

NEXT MONTH: More new Material.

The End

American School Band Directors Association


(Continued from page 39)

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How Playing A Musical Instrument Helps Me

(Continued from page 33)

concepts must be mastered equally as well. This, I maintain, is why *music is a science* in almost every sense of the word.

In this day and age, when the sciences are being so heavily stressed and when so much is being made of rockets in space, exotic fuels derived from new chemicals, and other such technical feats, men often tend to forget the value of music and the humanities.

This is unfortunate because the contributions made by the scientist are a result of his own nature. Just as any other man, he must be concerned with the problems of man. And the problems of man are not simply those of building more complicated machines, but of learning how to use and live with them.

The humanities offer a most splendid way of enlarging man; of enabling him to attain even greater heights in science or related fields by providing him with other areas of mental stimulation.

Music furnishes me with just that stimulant. Without it, I would consider myself a person with quite narrow interests. Trombone playing has not only given me immense pleasure and self-satisfaction, but has opened entirely new doors for me. Through this love for music, I have met many musically inclined people whom I otherwise would not have had the pleasure to encounter. Most of these friends, by the way, are not professionals and come from all walks of life.

Apart from my activities with the Major Minors, a unique teen-age swing orchestra led by three adults, I also play my trombone weekly to the accompaniment of a string quartet. My co-playing string instrumentalists are a salesman, teacher, telephone company official, and postman. We play old ballads and folk songs just for the fun of it.

Music has brought many rewards to me, both as a form of relaxation and as a training ground for my chosen career. Above all, though, it has been a great source of pleasure. The day it ceases to be, I'll lock up my horn — and with it, a part of my life.

The End

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Brass Chamber Music

(Continued from page 35)

both the large and small school. In a school with a large organization, it can be used as a supplement to the band, thereby instilling the need of artistry which is sometimes lacking in a large group but which predominates in a

small group. In the school, with a limited student body, where a large organization is an impossibility, it can serve as the musical organization for brass players. Then too, because of its small size, the ensemble is more mobile and is able to appear more often and in a greater variety of places than is the large school band.

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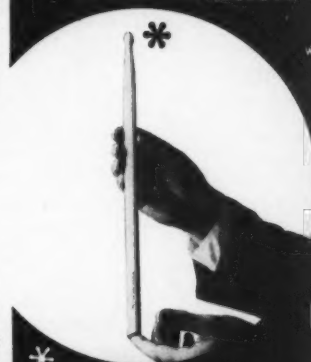
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FOR SALE: USED BAND UNIFORMS. One hundred purple Eisenhower jackets with citation cords, gray trousers, purple capes white lining. Seventy Pershing style caps. Uniforms are fourteen ounce whipcord material and are in good condition. Write Charles C. Hill, District Coordinator of Music, Sewanhaka High School, 500 Tulip Avenue, Floral Park, New York.

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They Are Making

(Continued from page 8)

and sings in a local Barbershop Quartet. He has directed both school and Church choirs. He is very proud of his wonderful little family consisting of: wife, Helen; sons, Paul 6, and David 4, plus his little daughter, Carol 2.

The Staff of THE SCHOOL MUSICIAN takes pride in presenting Gerald L. Bartlett as a man who is truly helping in the ever important work of "Making America Musical".

Music Educator?

(Continued from page 36)

danger our position in the curriculum of our schools.

Let us continually strive to make our bands and orchestras a part of music education. Let us erase the question mark from the title Music Educator.

Cover Photo

FLUTE QUARTET . . . This ensemble is one of the oldest and most popular of all wind ensembles. George Washington found relaxation and inspiration in playing his flute. The ensemble shown on this month's cover consists of four "C" Flutes. In rare cases, some flute quartets use an Alto Flute, and even a Bass Flute. This ensemble is used extensively in school competitions.

The four young ladies are from the Northeast Senior High School Viking Band from St. Petersburg, Florida. They are from left to right: Margaret Fulner, Ellen Rooks, Susan Gregory, and Violet Lundbeck. All four members are first division soloists, and their ensemble has been declared "Superior" in competitions. The group is under the very capable leadership of ASBDA Bandmaster, Eugene Beeman.

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